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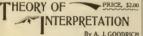
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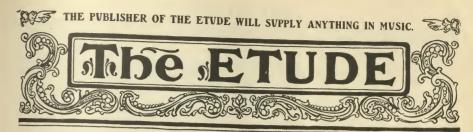
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PHILADELPHIA, PA., AUGUST, 1902.

NO. 8

FOREIGN MUSICAL ATMOSPHERE: LONDON.

BY JAMES FRANCIS COOKE, M.B.

AMERICAN musicians of European birth or educa- long since. I might learn the address, however, at tion, after admitting the excellence of many of our the Rooms of the London Orchestral Association. there is one thing that we will never have in America. and that is a thoroughly musical atmosphere. If by and cordiality of the members soon make one forget musical atmosphere we mean an intense and active interest in musical matters of international consequence among the members of the profession, our critics certainly do us a great injustice; for it would be difficult to imagine a more industrious or ambitious set of men and women than the musicians of America. If by musical atmosphere we mean a condition of artistic development in which the art-worker is absolutely divorced from all desire for financial return, the critic again does us an injustice. But, if we take the generally accepted meaning of the term and regard musical atmosphere as a condition of general society in which the people as a whole are so of music along the line of the highest ideals, there is much to be said.

In discussing London as a center for musical students, it may be well to ascertain at first whether the musical ideals of the London public are higher than maintain in American cities; also to judge by general observation and inquiry, whether the public is better informed upon musical matters or more thoroughly grounded in the principles of fundamental musical education

Conservatism.

The average Londoner is ultraconservative and looks upon any inquiry of a personal nature with much suspicion; and it is only by the exercise of considerable tact that one can secure any really desirable information without offending the informer. As soon as he is assured that you are not asking questions to gratify idle curiosity he will become very communicative and do much to assist you. After many tours of the city you will probably find that there is very little difference indeed between the general musical atmosphere of London and New York, Chicago, Boston, Philadelphia, Cincinnati, or Baltimore. writer set out one fine morning to find the address of a famous London musician of international fame among musicians. It is next to impossible to find an address in the complicated London directories which divide society into so many different classes. After having asked a number of intelligent men and women if they bappened to know in what part of the great city the famous man lived, I was surprised to find that they had not even heard of their famous (?) fellow-countryman. After entering several shops and receiving little more satisfaction from their keepers, I finally went to a large musical-instrument shop, where I learned that there used to be an as-

systems of musical education, usually contend that These I found in a little back street. They are upon the second floor of a very old house. The hospitality its rather dingy quarters. Here I secured the longsought address, after at least five hours have been wasted in the search.

Sight Reading and Choirs.

Inquiries made in various parts of the city lead the writer to believe that a knowledge of the foundation principles of music, especially in relation to vocal sight-reading with both the tonic Sol-Fa and Staff systems of notation, is much more general in London than in any of our American cities. The evangelical tendencies of the English people is largely responsible for their love for oratorio, and their love for oratorio thoroughly interested in the development of the art is responsible for their excellent ability to read at sight. The training received by boys in church and cathedral choirs has much to do with the general diffusion of musical education among the workingpeople. Not only the boys directly concerned, but their friends are benefited and induced to secure a musical training. One cannot genuinely appreciate the excellence of the magnificent boy-choirs in London until the choirs upon the Continent bave been heard. One of the great musical advantages for students in London is the opportunity of bearing these well-nigh perfect how-choirs Even those considered ordinary by the Englishman are on a par with some of our infinitely more expensive boy-choirs in America. A musician is well repaid if he hears nothing else in London but these inspiring bodies of singers. The boy-choirs in France and Germany are instructed along entirely different lines and are as far inferior, generally speaking, as the American boy-choir is to the English. Even in the Cologne Cathedral the singing is inferior to that in numerous comparatively unknown Episcopal churches in our large American

Cheap Concerts.

One can hear good music in London at prices seemingly ridiculously cheap to Americans. A good scat to hear the Joachim Quartet may be secured for 1 tic atmosphere as indeed nothing else can. There shilling, in a location in every way as good as that are many things that the American finds hard to for which a New Yorker would have to pay \$1.00 or reconcile in the musical world of London. The Eng-\$1.50 at a concert of the Kneisel Quartet. Chaminade lish Ballad Concert is one of them. It is difficult to and the Philharmonic Society (Dr. Frederic Cowen, see how an audience that one moment certainly apconductor. Jan Kubelik, soloist) may be heard at the preciates music of the highest possible standard, the same rate. The admission, including a good seat, at next moment goes in equal raptures over a program the concerts of the Richter Orchestra, under Dr. H. of very empty tunes. At a concert that was repre-Richter; Vladimir de Pachman, Godowsky, David sented by prominent musicians as being a High-Class Bispham, Madame Albani, Clara Butt, Santley, Lady Ballad Concert, one is surprised to find nothing of Halle, and others ranges between 25 and 60 cents. Schumann, Schubert, Löwe, Franz, Brahms, Rubin-

really much cheaper than our fastidious writers of fiction would have us believe, adds much to the claims of London as a center for music-students of moderate

Education of English Musicians.

The London music-schools are without doubt well organized and efficiently managed. The writer, while endeavoring to discard all prejudice, cannot see that their methods and the work of their teachers is any more thorough or productive of good results than that of the leading American schools. The pupils have the assistance of the knowledge upon the part of their parents that a musical education cannot be secured in a few months, and the pupils who attend the schools generally remain steadily at work much longer than similar pupils do in America.

Furthermore, the general education of the better class of English musicians from an academic and social standpoint seems to be somewhat superior as compared to the musicians on the Continent. He is furthermore, in many ways, much less provincial. He must see the Rhine, Paris, Rome, Venice, and the Alps. He is a good conversationalist and a polished gentleman. Do not infer that the author desires to convey the idea that all of the better class of French or German musicians live within the radius of a few miles, as did Bach, but the Englishman's inborn love for travel has added much to the English musician's general culture, which will certainly find an ultimate expression in the music of England.

For a young lady traveling alone, there can be no doubt that London is a much more desirable place in which to study than either Paris or Berlin. More desirable than Berlin because the customs of the people are much more like those of American people. and much more desirable than Paris, as the young lady is not liable to have strange men meet her in the street and openly and orally admire her beauty in a manner highly insulting. The chivalry of the English gentleman is always a protection to a woman traveling alone in England, and the men of London are, as a rule, too self-respecting and too industrious to make remarks about passers-by.

English Ballad Concerts.

London is in many ways a singularly beautiful city for the student, and there is much of romantic and historical interest that cannot help inspiring any impressionable person. In fact, one feels that it is much more interesting to the stranger than to the Londoner born. This novelty contributes to the artistronomer with a similar name, but that he had died

This, together with the fact that living in London is stein, Grieg, von Fielitz, or even Lassen or Jensen.

The work of the English song composers represented cannot in any way be compared with the songs of such Americans as Macdowell, Arthur Foote, Horatio l'arker, or G. W. Chadwick. This is due to the difference in the general standpoint taken by the public of the different nations and to the strong German influence in the United States. It is certainly very gratifying for Americans to see the reception given to their countrywoman, Madame Belle Cole, who through her art, her full, pure contralto voice, and her amiable presence has held the highest rank in the estimation of the English lovers of vocal music for DIRRY VESTS.

Another noticeable difference in the viewpoint of English music-lovers lies in their classification of "bands." I have heard several English musicians complain that the Sousa Band could not be classed as a good band. Why? Because it had no strings! Such a critlelsm is perfectly unintelligible to an American musician, and represents the difference in character between the American and English atmosphere better than any other critical barometer the writer can imagine. Mr. Sousa was classed by some as a charlatan because ne did not stop to allow his men to practice and tune up for the accustomed five minutes, but commenced at once without any preliminary noise. The conservatism of the English musician is one of the most disagreeable elements in the English musical atmosphere. Progressive London be looked upon as acts of charlatanism.

Teachers' Fees.

ers are fully as high and in some cases higher than in it has never met south of Mason and Dixon's line. ment. A sprightly Western soprano, a delegate from New York. There also seems to be the same old green-eyed monster of jealousy that we have known ful health resort among the North Carolina mount-marked in referring to Eastern ideas of Western cultunfortunately too well in our own land. It is next ains could not have been made. The Association will ure: "I do believe that the people in the East think to impossible to secure a fair rating of an artist from a contemporary. One learns that the celebrated that the term implies. Prof. - is a specialist in ruining voices and that Mme. - always sings flat. Dr. - is deserving of fame only as an extortionist of slillings, and that Manager --- is a good manager, but, like all managers, he is not to be trusted. After all, one does not have to be a pessimist to see that the musical atmosphere of London and our American cities is at least alike in one particular. Of course, there are broad men in London and plenty of them. The wise musician chooses his friends, and good friends have a wonderful effect in rarefying the most foggy atmos- Edwards, of Boston, whose fine presence and engaging

RELAXATION has been mistaken for incrtia; but this is a very false conception and has given rise to the habit of doing things in a semilifeless, easy way in those who do not comprehend its real nature. Relaxation does not mean acting in a relaxed, lazy manner. It means rest after effort; perfect rest after perfect effort. It means the conscious transfer of energy from one department of nature to another, with perfect ease and grace, after an extreme tension of body or brain. True relaxation would mean a complete resignation of the body to the laws of gravity, the mind to nature, and the entire energy transferred to Mrs. Fannie Parsons, Chicago, gave an interesting a deep dynamic breathing. The complete relaxation demonstration of musical kindergarten methods with natural gifts are to bring them, forgetting the homely of the voluntary muscles at once transfers the energy a class of children. to the involuntary parts; so that, strictly speaking, there can be no such thing as relaxation except in there can be no sugar muscles and brain. But this is quite in past years. The locality practically precluded sufficient. This transfer of energy by voluntary action and involuntary reaction produces the necessary equilibrium for the renewal of strength .-- From "Dunamic Breathing," by Genevieve Stebbins.

MUSIC TEACHERS' NATIONAL ASSOCIA-TION MEETING, PUT-IN-BAY, JULY 1-4.

The meeting of the Music-Teachers' National Association at Put-in-Bay Island, Ohio, last month, July 1st-4th, served to define more clearly its aim and the means proposed to secure it. The aim is education of the rank and file of the profession and elevation of mittee which shall prepare courses for home-study and reading on the Chautauqua plan, and empowered to grant certificates of proficiency after such courses have been successfully completed. In this scheme the annual meeting, with its concerts and discussions, ceases to be the end to which all the energies of the Association ars directed; it serves as a sort of yearly "round-up," as it were, -a review of the work it is hoped to accomplish during the season.

The reorganization of the Association by the new constitution, which intrusts all business to a comparatively small body of delegates, results in economy of time and effort. The attendance at the delegate

beautiful one for such meetings. The sumptuous Hotel Victory-so called from Perry's famous victory during the war of 1812-was the home of the convention. Its romantic situation on the high ground at the western end of the island and its enormous size make it pre-eminently a hotel for conventions.

The proceedings varied not a little from those of lightened by helpful hints gained in this way.

Lecture lessons on voice were given by Mrs. Etta Ray Finel, tenor, Boston. personality lent additional charm to the exposition of the principles of vocal art, which was followed with the closest attention by large audiences.

Chicago, Frederick H. Pease, Ypsilanti, Mich., voice;

The concerts were necessarily lighter in caliber than choral and orchestral works, as well as organ-recitals. This is far from saying, however, that they were lack-

character, made up for the most part from the works of living composers or from the works of composers who have but recently passed away. It is refreshing to see the dying out of the superstition that, like the Indian, the only good composer is a dead composer.

The classical school was scantily represented by Haydn's variations in F-minor and a single aria by Handel and Mozart, respectively. Nothing by Bach, Beethoven, or Schumann was given, but besides many representative American composers, a great deal nusical standards; the means, an Educational Com- of Brahms, Richard Strauss, Tschaikowsky, Mosz. kowski, Schuett, and Sinding was heard. One concert devoted to Western composers was chiefly notable for Mr. Kroeger's fine sonata in D-flat, played by the composer, and the masterly playing of Rubin Goldmark's trio in D-minor by the Schubert Trio of Toledo. composed of Miss Mary Willing, piano; Philip Stunhauser, violin; R. Speil, violoncello.

The first afternoon concert was memorable for an impressive performance of Tennyson's poem, Enoch Arden, with Richard Strauss's melodramatic music, by Miss Mary Miller Jones, reader, and Mrs. Mary Gregory Murray, pianist, both of Philadelphia. They were assisted by Oley Speaks, baritone, of New York. Mrs. niectings on the first day, forty-four, was larger than Murray, who speaks with an authority and clearness that of last year at the same place; and the total rather remarkable in an instrumental artist, deeply attendance was also greater: between three and four interested a large audience by her introductory re marks on the character of the music and the significance of its leading motives, thus opening the way The historic locality of Put-in-Bay is a rarely to a clearer understanding of this singular art-form. Her dramatic delivery of Strauss's musical episodes coupled with the touching and sympathetic declamation of the text by Miss Jones, created an effect which moved not a few of their hearers to the verge of tears.

The evening concert deserves especial mention in that it was given by artists from Oberlin, Ohio: Miss Flor-A delightful spirit of cordiality was fostered by the ence Jenney and Herbert Harroun, vocalists; Miss musicians are the loudest in the protest against such fact of all being housed under one roof. It was pro- Lottie Demuth, violinist; Mrs. Leona Sweet, Mr. W. conservatism. All pronounced novelties are liable to posed again for next year's meeting, with Chautauqua, K. Breckinridge, and Mr. H. H. Carter, planists. The N. Y., and Asheville, N. C. The last was chosen in high artistic standard set and maintained by thesc deference to a general sentiment that the claims of the dwellers in an inland town of the Middle West was a South should be recognized in this way. In all the surprise to many who were not aware of the strides The fees asked for lessons by leading London teach-This being the case, a better choice than this beauti- Arkansas-"pronounce Arkansaw, if you please"-reno doubt meet with a true Southern welcome, with all that we Westerners have horns!-they look so surprised when they find out that we really do know something about music."

Piano-recitals were given by Paolo Gallico, New former years. There were no large meetings with York, and Albert Lockwood, Ann Arbor. Mr. Lockaddresses of a general character. Outside of the con- wood was assisted by Frederic Martin, basso, of certs the time was taken up by Round-Table discus- Boston. Other pianists heard in the miscellaneous sions and Lecture-Lessons. These were largely attended. Many of the listeners took notes, and doubtless not a few teachers will find next season's labors Woltmann, contralto, Boston; Milton B. Griffith, tenor, St. Louis; Frank B. Webster, baritone, Chicago;

Perhaps the most lively interest awakened by any paper was called out by Miss Fannie Edgar Thomas, now of Boston, but late of Paris, in her address: "A Other lecture-lessons were on the piano by Ernest Dialogue." This was a sane and practical considera-R. Kroeger, St. Louis, and on public-school music by tion of the pro and con of foreign study—more espe-W. Seymour Twitchell, Paterson, N. J. Round-Table cially in Paris—for vocal students. Miss Thomas discussions were held under Frederic W. Root, long residence abroad and the study she gave to the conditions surrounding the American student in Paris Thomas a Becket, Philadelphia, Clarence Hamilton, gave her words a weight and authority which carried Providence, piano; N. J. Corey, Francis L. York, conviction to a deeply interested audience. Indeed, both of Details. both of Detroit, organ; Miss Julia E. Crane, Potsdam, any vocal student anywhere would do well to heed N. Y., N. Coe Stewart, Cleveland, public schools; O. Miss Thomas' sensible suggestions. Too many young B. Boise, Baltimore, Carl Grimm, Cincinnati, theory.

Miss Thomas' sensible suggestions. Too many the street of th clouds and dream of the fortune and fame which their but indispensable, acquirements of sight-singing, pianoplaying, analytical knowledge of the pronunciation of foreign languages, etc.: general musical culture, in short.

Various personalities, whose names are well known ing in interest. The programs, in the main, were fresh and unconventional and exemplation and exemplation of the readers of The ETUDE through their contribuand unconventional and overwhelmingly modern in tions to its columns, were in attendance. Among them none aroused more interest and attention than and those of Haydn, Mozart, and Beethoven. One and adds greatly to the general tone of the musical did J. S. Van Cleve, the veteran critic and lecturer of Cincinnati, by his incisive, pointed remarks. However clouded the subject might be, he always had a pinch of Attic salt to act as precipitate, and thus gain a clear solution. From his satirical reference to the musical goods "made in Germany" to his apparently bona fide offer to give the members in attendance upon the voice lecture-lesson a genuine ten-cent vocal lesson, marked down to nine cents, his wit and humor shed a genial, scintillating light on all questions discussed.

It is gratifying to say that the financial condition of the Association, the touchstone of all organized hodies, is eminently satisfactory. A goodly sum remains in the treasury, and a number of renewals made for the coming year enable the treasurer to face the campaign with replenished, instead of empty, hands. It is too often the case that dues are only paid toward the end of the year, or even at the barrassment in the past and has sorely hampered an aggressive policy.

The officers elected for the meeting of 1903 in Asheville are as follows: President, Rossiter G. Cole, Boston; vice-president, Oliver Willard Pierce, Indianapolis; secretary, Francis L. York, Detroit (re-elected); treasurer, Fred. A. Fowler, New Haven, Conn. (reelected)

WHAT TO KNOW.

BY HERVE D. WILKINS.

THE summer is the season of all the year for school examinations, and all students in every branch of learning may now well ask themselves: how much progress have I made during the past year of study and what do I most need to learn in the future?

Every music-student should have an amount of general knowledge of matters connected with the art. He should know something of the biography of musicians, their succession in the matter of time, their characteristics as men and as composers, and as directors or performers of music; and he should also study the history and development of musical forms as exemplified in the works of the masters.

There are different ways of knowing; one may, as a feat of memorizing, learn the dates of the births and deaths of composers, but a mind crammed thus with it is not to a text-book that he should look. He student. should know the answer as a matter of course, in connection with other things which he knows. He may not remember the source of his knowledge. If a question cannot be answered directly from one's own knowledge, it is better to pass on to other questions, which may prove to be in the line of one's attainments. It is no harm to say: "I do not know." Then, again, the mere knowledge of facts connected with an individual composer is of little value, unless the student have formed a personal acquaintance with that composer through the study, analysis, and comparison of his works with those of his contemporaries, his predecessors, and his successors.

A piano-student should know something of the following composers and their place in musical art, and long practice once a week. Those pieces which have the part which each took in the development of mu- been imperfectly memorized during the preceding sical form: Scarlatti, Ph. Emanuel Bach, Haydn, year should be carefully studied with a view to mem-Mozart, Beethoven.

Another succession might be made to include these Schumann, Clementi, Chopin, Liszt. All of these composers were remarkable for certain traits both personal and artistic; the personal traits are interesting to know; the artistic traits are valuable and necessary to know.

The most important of musical forms is the sonata, ference between the sonatas of Corelli and Scarlatti work has been already taken up, will do no harm, using it.

sonata form gradually developed in the elaborateness wealth of melodies; and the student should learn what each composer stands for in the development of this art form

THE ETUDE

The student should get to know certain general matters about the science of acoustics, what principal agencies are employed in constructing a musical instrument, which is the vibratory element and which the resonant element in the piano, the violin, the oboe, the trumpet. The student should also learn to judge by ear whether a tone is of good quality, whether the vibratory and the resonant principles are properly balanced, and whether the pitch is accurate.

One should also know about the normal diapason, the international pitch and concert pitch, and certain vibrational numbers, as A = 435, and should be able to calculate the number of vibrations of other tones of any given pitch from this standard. This will inannual meeting. This has been a source of great em-volve considerable knowledge of the relations of scale numbers, and the history and nature of equal temperament.

In harmony the average piano-student should have a practical knowledge of figured basses, including suspensions and modulation, and the harmonization of simple melodies. It is not necessary to do what might be called "stunts" in harmony, but to acquire sufficient knowledge to be able to analyze such a work as Beethoven's Op. 13, and to conduct a simple modulation and to improvise little preludes at the keyboard. The main thing is to have practical knowledge.

If one can do, it is proof that they know, and the proof of thought is in the power to tell one's thought. The topics therefore which may justly be alluded to in our musical examination paper are the follow-

- . The history and biography of musicians.
- 2. The history and definition of musical forms. 3. The science of acoustics, scales, pitches, and temperament.

4. Harmony, figured basses, accompaniment of mclodies, improvisation.

These are, for the most part, theoretical require ments, such as will consort with practical skill. The student should always use his theoretical knowledge as a stimulus to practical endeavor. To have a knowledge of art-works, to command an extensive repertoire, to have a facile and adequate manual dates would not necessarily be called learned. If one training. All these are worthy objects to be sought, is to answer the questions of an examination paper and will bring their own rich reward to the faithful

HOLIDAY PRESCRIPTION FOR YOUNG PHPILS

RY MARY L. MELLISH

MAKE the midsummer holidays a time for "grand review," by trying to recall the work as it came, taking it in smaller doses. Pay particular attention to exercises and studies, and try to sift all that has been learned during the past year; then label it carefully and store it away in the medicine-chest of your brain. Give your fingers some exercise every day if possible; fifteen minutes every day is better than a orizing forever.

On rainy days go over the pieces you know, atnames: J. S. Bach, Mendelssohn, Weber, Schubert, taching their correct names to them; so that if anyone asks what it is you have just played you will be able to give the name of the piece and that of the obliged to pay them out for expensive quarters. As composer, too. Also copy out, as neatly as possible on music paper, your scales, some of your exercises, or some piece you have learned. If the piece has last two decades, that it is his own fault if he is not been memorized, try copying it from memory. This which is identical in construction with the symphony makes rather a choky pill, but the results are always and the concerto. The student should know the dif-good, after taking. A small dose of theory, if such confrère in true musical knowledge and in ideas of

can learn how, under the hands of these men, the constitution. Go over your exercises and answers to questions in this branch several times, and note down of passages, in the richness of modulations, and in the anything which is not clear to you, in order to ask about it when lessons begin again.

If this prescription is carefully followed out and the doses taken regularly, you may be sure there will not be such a great relapse during holiday-time as is generally the case, and which makes poor Dr. Music-Teacher's heart ache so sorely. What you have studied will be stored away in your brain, the cobwebs of doubt and uncertainty swept away, and shelf after shelf filled with what will always be useful. Also the desire will come to add to your store of knowledge, and so you will return with renewed interest and in perfect health, musically, to your studies

HOW RUBINSTEIN GAVE DIPLOMAS.

ONE of the features of the receiving of diplomas at the Conservatory of St. Petersburg was the adieu to the director. The students came, one by one, to the long, low-eeilinged salon, where Rubinstein worked and gave lessons, to have his last advice. This was sometimes merry, sometimes pathetic, but, as a rule, I noticed that those who came-most of them were hot-blooded and hopeful - generally heard Rubinstein's words of wisdom either with calm superiority or an air of bored resignment.

On one occasion a thin, dyspeptic young man, who had taken his diploma as a pedagogue and been allotted an excellent conservatory position in one of the minor towns, came before him Rubinstein looked at him silently for quite awhile, evidently gauging the temper in his face bound to make the lives of his future nunils miserable Then Rubinstein said. "I congratulate you on your success, but do not forget that art life is hard for us all, and that the success of teaching is to build up every time you knock down. You will be a stern teacher; you will, therefore, have all the more reason to cultivate hope in the minds of your charges."-Alexander McArthur, in "Music Trades"

THE COUNTRY TEACHER.

MUSIC-TEACHERS in small towns and country places are apt to envy those of their profession in large cities. Distance lends its proverbial enchantment to the view; they are as far from suspecting the discouragements of the city teacher as they are from realizing that they have some advantages of their own. They think of the higher prices paid for instruction, of the opportunities or hearing music, and feel that their energies are largely wasted because of their restricted sphere.

Thoreau says: "I would rather sit on a pumpkin and have it all to myself, than to be crowded on a velvet cushion." The city teacher may be on a velvet eushion, but he often finds it lamentably crowded. Competition is fierce; his clientele is uncertain; his class is constantly changing; the city teaching season grows shorter year by year. His prices are higher, but his expenses are much greater; a single eligibly located room for a studio costs more than a com fortable dwelling in a small town. Then, too, he runs far greater risk of bad debts

A prominent teacher in one of our great cities re marked to the writer that he had three thousand dollars out in bills which he should never collect. All things considered, the position on a pumpkin has its compensations. If the country teacher's gains are modest, they are the more certain, and he is not to musical advantages, aids in the shape of musical magazines and literature have so multiplied in the up to the times in all the essentials of his profession. Indeed he is not unfrequently in advance of his city



THE CHLTIVATION OF MUSICAL TASTE.

"For soft and smooth are Fancy's flowery ways; Yet even there, if left without a guide, The young adventurer unsafely plays."

THE word taste denotes that faculty of the mind by which we perceive or appreciate, in objects, or in performances of any kind whatsoever, the presence or absence of symmetry, order, beauty, proportion, adaptation, or excellence of whatever sort.

As we think of it in music, taste is the power or shility to reliah the fine and perfect qualities of that art: in other words, to have a healthy and at the same time a refined musical appetite. There is an innate, perhaps an inherited, taste by which we are capable of enjoying what we do not understand; but, as a rule, a taste for an art, as for music, is the result of such study of it as opens the mind to the true discernment of the beauty, symmetry, etc., which exists therein.

A girl may begin her study of music with no conscious taste for it whatever, and, by constant association with what is good and fine in music, develop a nice perception and keen appreciation of the true and beautiful. This may be called an acquired taste, but our acquired tastes are many more (and often better) than our natural ones, and just as well worth cultivating. Indeed, James Russell Lowell said that the cultivation of acquired tastes is "the main safeguard of society and the nurse of civility."

In acquiring good tastes we are opposing evil ones. In each one of us there is a dual personality and a constant antagonism of tastes; two opposite tastes cannot exist within as with equal strength, one must always have the ascendancy; so that in cultivating our good tastes we are weakening our bad ones. One cannot cultivate a genuine taste for Beethoven and feel at the same time a strong inclination toward vapid or popular music, nor after studying the forms of the masterpieces feel greatly drawn toward the shapelessness of certain ill-wrought modern music.

Taste as regards its formation has been classified in this way: First, where there is a constitutional tendency toward forming a certain taste. Second where there is no tendency either toward or agains forming it. Third, where there is a constitutional antagonism against forming it. For any girl find ing herself in the third class it would perhaps be an well if she did not persist in the attempt to cultivate music, as some do, simply because it is considered the thing to do. There have been, it is true, those who, beginning with a strong antipathy for music, a nice little maiden with a music-roll, when she was have ended as her most entire devotees, but, for the most part, where there is a strong and continued antipathy in one direction there is pretty sure to be an equally strong attraction in some other, so that to the teachers, but it seems to me that if teachers a forcing process would only hinder growth by sending impulses in a wrong direction. Most of us, however, belong to the second class and can acquire a time to discipline and rigid system, it would do an taste for music without having a genius for it. In amount of good. doing this we need not think of cultivating a taste for music to the exclusion of all other tastes, but rather as but one of the many points at which we ing out in the music profession. Many and varied may come in touch with the sublime and beautiful, are the episodes, some of them really funny to me, for, whether we become musicians or not, the more yet frequently related by my pupils with tears of tastes we cultivate, the wider becomes our outlook upon life; the more varied onr activities, the more we have in common with our fellow-beings; the more who disliked his lessons so much that he resorted we cultivate all that is good and fine within ourto all manner of artifices to escape them. He has
of Music. Peace on earth, good-will to men breather we cuttivate all that I was become of understanding suffered from headaches galore; his eyesight has be-

and espatie of being stimulated to personnel original activity by everything heard, read, or seen, successful in evading the dreaded and disliked lesson. and this kind of living is only gained through a musical taste.

Our carly-formed tastes become our education and our ideals, for our thoughts are much according to our inclinations. "What we call education is, in effect, but early acquired customs," and the constant enjoyment, study, and appreciation of the works of the masters of music is what supplies us with material for mental growth, while at the same time we worth while, and it is from our early-formed, welldirected tastes that we draw our enthusiasms and our inspiration.

If you begin now to cultivate such a taste for music as grows quite naturally from earnest thought, study, and application, then you will have made for to be seen. yourself a plessure of which no one, and no circumstance, can deprive you; and by the cultivation of one beautiful taste you will have created the need proved your right to enter upon the higher life.

After all, taste is largely a matter of morsls, from which it cannot well be sensrated. One of our countrymen visiting Italy and viewing on every side the results of the good taste which had reigned there for centuries said: "There is to an American something saddening in the repeated proof that moral supremacy is the only one which leaves monuments and not ruins hehind it."

It ought not to be saddening to us, and it need not be if we each one determine to live only the higher life and to care only for the best which it is possible for us to know, for then ours too will become a moral supremacy which will huild lasting monuments to the arts, rather than leave them among the ruins of a quick-crumbled popularity.

occupy one's mind with trifles weans one from the taste for good work much more effectually than does idleness. Only the hest is worth our while.

"I HATE IT."

BY CLARA A KORN

"I HATE IT." This is the remark I heard made by asked by a kind lady how she liked music-study. How many little ones have this feeling in their heart, hut dare not express it! I do not wish to be unjust of beginners would try a little harder to instill a love for music in their pupils, and not devote so much

As a teacher of teachers, I hear a great deal of the despair in their eyes.

One of them told the other day of a little fellow come suddenly defective just in time to interfere with Masters, his music-lesson; he has pouted, cried, and misbehaved

Let us resolve that Religion and Music mean to us
in every constituble mean to us
in every constitutible mean to us
in every c

and espable of being stimulated to personal and to him" (as the slang phrase runs), so he was never

and this kind of nying is only gamed through so it happened that one day this little man had his broad, general culture, the which may begun by the conscious effort to cultivate a refined hand jammed in the door. The nail of the forefinger of the right hand turned black, and looked really terrible; and the determination of the watchful mother was overcome, for, waxing full of pity, she sent word to the teacher that Eddie was unable to take any lesson that week. Eddie's rapture lasted but a short time, however, as the inconsiderate finger healed rapidly, and the conscientious mother, not wishing her boy to unlearn all that had been taught weave from it that imagination which, linking on him, insisted on his taking his lesson even though he to reslity, spans the distance between the present had not practiced all week. Then the boy became and that Parnsssus which each girl builds for her-desperate. Something had to be done, so he clipped and that trains sales which each girl bulled the self, and the striving toward which makes her strong self, and the striving toward which makes her strong in purpose and in character. It is the striving which ting it in a cigar-cutter. His mother grew very makes one great, never the achievement. It is en- angry, and gave him a severe talking to. But the sissm and inspiration which make the striving boy being obstinate, scolding is never of any avail with him, so the mother adopted other tactics: and. taking advantage of his gourmand tendencies, promised him an extra piece of cake for every hour's practice. This ruse has worked for a period of four weeks; whether its benefits will be permanent remains

The question now arises: why do most children hate their music-lessons so? There are comparatively few of them who are, on general principles, averse to of others just as beautiful, together with having study, so the reason must lie deeper than that, and I am of the opinion that most young teachers make too much of technical discipline, and devote too much of their energies to the extermination of their pupils' musical instincts. For music consists of melody, harmony, and rhythm; every child loves a tune; then why not give the little ones that which they love? Give heginners the tunes first,-make the work easy, encouraging, and interesting. Give them the technic in small doses until they have grown accustomed to practice and to like technical exercises for their own sake. All of this can be done so artfully, gently, and withal so effectively, that I do not see, for the life of me, why teachers should risk losing pupils through sheer discouragement, when they can so readily coax them on, thus retaining them and adding others.

The pupil who dotes on technical exercises is ab-The one aim of a mind smitten with the love of normal; the teacher makes his living out of the natexcellence is to live consciously and lovingly with ural pupils, and not out of the odd ones who happen what is good, true, or fair, and remember that to to be contrary. In my ten years' experience as s teacher I have lost just one pupil through my policy of using melodious pieces as far as possible for teaching purposes. This pupil "loved scales, speeds, and trips" (to borrow her own expression), and "hated pieces"; hut, for this one that I have lost I have gained dozens of others, and so could afford to do without her

Teachers who are entirely dependent upon private patronage do themselves great harm by adhering too severely to conservatory methods. Most conservatories are in a position to be independent, and the teachers employed by them take no chances through disgruntled pupils; hut the private teacher must do all in his power to win the favor of his immediate community. Conservatories, through extensive advertising, seenre pupils from other cities and other States, but the average private teacher depends upon the confidence and good-will of a narrow sphere.

Furthermore, leaving all questions of business policy in the hackground, the music-teacher ought to teach music, and not pianistic, vocal, or violin gymexperiences of young men and women who are startnastics. The cultivation of technical facility is selfevident; it should he the medium for adequate expression of musical ideas, but should never degenerate to a tonal cyclone which mutilates or annihilates

from every page of the inspired writings of the Tone

of others. This is what a happy life really is,—the being in every conceivable way; but his mother, from whom an ever-growing capacity to radiate the message of an ever-growing capacity to radiate the message of This is what a mappy the team, and the second all points, he undoubtedly inherited his "foxy" qualities, was "on love contained in them both.—John Orth.

DETERS

"Does a minor key always express sadness? Why does it express sadness; or why does a major key express cheerfulness? Does music express thought and have in it the ground-feeling of contentment which feeling or just feeling? If music expresses thought, prove it by some good scientific method, and not with mere words. On hearing a piece of music, can you, if asked at any part of it, tell exactly what it means? -I. F. K."

The foregoing questions certainly pen up a fellow most uncommonly. This inquirer wants to know the facts. The questions are entirely legitimate, and I will try to give rational answers, which, while consisting, I am afraid, of mere words, will also not be totally without a scientific value. The general question amounts to asking: "What is the true end of music? Is it to express thought or to express feeling? Can music express feeling in such sense that a hearer of the music can tell what the feeling was which prompted the passage?"

Let us begin at the heginning. The minor key is generally understood to express sadness. The reason why I will get around to just presently. But by common consent it does imply sadness, as compared with the major mode. The reason is that minor music does business with at least two minor triads, which have the following hasis of difference with a like number of major triads, such as form the substance of music in the major mode as used in the people's song.

The major triad consists of three tones standing as root, third, and fifth; and the three tones are all just the same as parts of the root-tone, and the root-tone has in its partials or harmonic overtones the precise third and fifth which make up the major triad. Hence the major triad affords a perfect repose to the ear.

Now, the minor triad consists of a root and a fifth which also agree, the fifth heing the partial of the root. But the third does not belong to this root as of the intervals of the minor tonality are to be found, generator nor does it agree with the fifth as fifth. For instance, let the triad he that of C minor. The tones are C, E-flat, G. Now, G is the partial of C, just as in the major triad; so far the ear is contented. But E-flat does not come from C as generator, but in this case from A-flat. When C and E-flat are sounded together a lower A-flat is generated, which contradicts the impression that C is the root. So also Eflat and G are partials of E-flat. Thus the intrusion of E-flat into a triad of C creates confusion, an im-

pression of something not altogether harmonious. The question then arises why is it that we still triad of C, when the tone E-flat is foreign? The reason is because in this triad we still have two elements out of the three all right; we are out of order in one element. The impression of distress, or conflict, is inherent in the minor triad, owing to the failbeen found a very useful property for musical expression. This, so far as I understand it, is the philosophy of the minor triad.

When we examine the contents of the major tonality we find three major triads, upon which simple tonality has also three minor triads, which it uses for seasoning; and one diminished triad, which is ambiguous, being neither major nor minor, hut, when supported by the fifth of the scale, forms the great dominant chord, which is satisfactory in itself and establishes the key.

Now the minor tonality not only has two minor triads in the ruling places of tonic and subdominant, against one major triad in a ruling position (the dominant), one major triad on the sixth degree, one augmented triad on the third, and two diminished elements of the minor mode are predominantly dissonant, or, if the term dissonant be felt as too strong, they are at least strongly appealing. Music containing these elements in any fair proportion is therefore ments of harmonic dissatisfaction-which dissatisfacas mere pleasure of hearing is concerned, is nevertheless capable of being used artistically in a way which affords pleasure to a cultivated sense of hearing. Music in the minor mode, therefore, cannot possibly

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major music very easily may have.

But music does not entirely consist of harmony, although the harmonic organization of any well-made piece is one of its strongest elements. Melody, while resting upon harmony, yet affords a different impression of the key, and melody in the minor mode, while still appealing and full of natural pathos, owing to the many intervals of a half-step and an occasional step and a half, is also capable of being beautiful. Then, hesides the melody and the harmony, our music rests upon rhythm, and the mood of a piece, as to its animal spirits, turns upon its rhythm. Hence it is quite possible to compose a piece of music in minor key in such a rhythm as necessarily conveys the impression of great energy, bounding motion, and a delicate and fairy-like melancholy. For instance, take almost any of the quick movements in Mendelssohn's "Songs Without Words." For instance, number eight in B-fiat minor, or the Rondo Capriccioso. In both these, and in many other places, Mendelssohn has used minor modes for music which is very quick and to that extent suggestive of lively spirits, yet in accents of melancholy and pathos. This vein was rather peculiar to Mendelssohn, yet we find something very like it in Bach; for instance, in the lovely "Passepied" in the "Bach Album" (Peters), the fugue in C-minor, No. 2 in the "Clavier," etc. We find this kind of thing in Beethoven also. For instance, the Trio in the Scherzo in C-major (sonata in C-major, opus 2), where the minor tonality and the sustained minor chords are contradicted by the extremely rapid figuration of the right hand. Many other like examples might be mentioned. In all these the deep and appealing quality but inasmuch as they are employed in such rapid motion their inherent expression is contradicted by the motion, and the artistic result is a sort of fanciful contradiction in terms, like that of a laughing child who still has traces of tears down her face. When we want to feel the true expression of the

motion, where the intervals are dwelt upon long He said that it was as if somehody with this mindenough to make themselves felt. For instance, the Adagio of the so-called "Moonlight" sonata, the very grand and slow movement, the Largo, in the bright accept musically the combination C, E-fiat, G as a other places. Here there is no possible doubt ahout the impression of sadness, of more, of deep trouble and grand musing. Chopin often employs this contradiction between the natural feeling of the minor mode, to express through it a mirthfulness which is not far from tears. For example, the very lovely little ure of the three tones entirely to coalesce, and it has waltz in C-sharp minor, opus 66. At other times he sciousness. I think myself that the place of music uses the minor mode in its true feeling, best of all is to voice the unformulated states of the subconperhaps in the first movement of the great sonata in the contradiction, the tonality being minor and the motion extremely fast and tempest tossed. The conmusic does business almost exclusively. The major tradiction here is not vital, the pathos of the minor mode being not inconsistent with the tempest-tossed mond of the finale.

With regard to the third question, whether music expresses thought and feeling or just feeling, I avoid the point hy answering that the first husiness of music is to express music, just music. There is a great deal of nonsense written about this matter of thought and feeling. Music is an art which consists of beautiful forms created out of tones. A musical piece has beauty in the music out of which it is made and learning created it. We may enjoy it, and enjoy up. Unless it is good music, affording the ear of the it more and more as we understand the music of it. triads, on the second and seventh. Thus the harmonic

masters, all the good music of the great masters has this quality. And in my opinion the first step toward musical understanding and cultivation is to acquire necessarily appealing, having in itself frequent ele- this language of the ear; to learn to appreciate the different appeal of the four kinds to triad, the pull of tion, he it remarked, while existing and innate, so far chords according to their place in key, and the effect of dissonance, etc. In short, to hear the music as music. This is the ground of the art

Now, since this music is created and moves in time. and time is of its very nature, after awhile we take pleasure in recognizing it as in some way corresponding to our own consciousness. We listen and we recognize that we ourselves have been in that state. It strikes a chord within us. When it fails to do this the music seems to us empty and superficial. The permanence of the great masters rests upon their having in their music this under-voice of the world.

This is a large and mysterious expression. What I mean by it is: that, while the composer, at the moment of composing, was occupied in completing a piece of music which had occurred to him as likely to grow out of a single theme, or a bit of improvisation, he could not do this truly without having the work show, quite plainly to close observers, the emotional state in which he was at the moment of composing. Thus, perhaps without meaning it, his music reflects his state of being at the moment of composing. In this sense music expresses feeling. But the intention of the composer was music, and, unless he obtains this result, he has ciphered out his problem unsuccess-

As to the alternative question whether music expresses thought, I think we must say it does not. Music emhodies thought, and plenty of it. When Bach wrote his thirty variations, in which he displays a munificence of contrapuntal skill, he had thought in plenty; so also did Becthoven when he was working up the first movement of the fifth symphony, which grows out of four notes; or the finale to the third symphony, which is composed of variations on a ground bass; and in every place where he is serious, he is full of thought. The music is full of thought, and of what we might call music-thought, which tends to create emotion, at least an artistic rapture. But to convey thought, in the sense of saving that at this place Beethoven was thinking whether the thusness of the there had finally been done away-not a bit of it. Hence, if I am stopped at a moment of a work and asked what the composer was thinking of, I cannot say. The art of answering this belongs to what Dr. Oliver Wendell Holmes called the "pseudosciminor mode, we find it in connection with a slow ences," to which category he assigned phrenology. reading gift came into your office and placing his sensitive finger upon one of the rivets of your safe remarked: "There is a fifty-dollar bill under this sonata in D-major, opus 10, No. 3; and in a host of rivet; and under this one a silver quarter, etc." "So there may he," said the Professor, "for all I know; but if there is any such thing that man no more knows it than I do. His science is pseudoscience. It knows too much which is not so "

It is correct to say that every piece of music emhodies a mood, represents a state, a difference of conscious soul, just as poetry voices all that part of life B-minor. In the finale of this sonata, again, we have which has gotten far enough out into the light to answcr to words. But, after all, you cannot define it, you cannot put it into words. Just because it was farther hack in the depths of the soul than words was the reason why it became music. And while all great music does thus in some way voice something which seems to us as if we had felt it before, it is also music, tonal matter of beauty and power. Bach himself, with all his classic repose, illustrates this in some of his greatest works. For instance, the great organprelude in B-minor is such a grand and majestic expression of a strong and sensitive soul. It has the march of greatness. Feeling is behind; mighty genius

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MANNERISMS.

BY FRANK L. REED.

MUSIC is a resultant of motion: lateral motion by means of progressing harmonies and perpendicular motion by means of dynamics and changes of pitch. Rhythm is the mode of motion. Accent is the beginning of a direction of motion and marks the rhythmical units. Music is the kaleldoscopic product of the interplay of their elements and motions.

Motion of the body in playing or singing, other than that absolutely required by the physical effort of pure technic, interferes with the balance and adjustment of these forces by introducing others forcign to the means (technic) or the end (music).

Quite a good tenor twists from side to side as he sings and gradually rises on his toes as he nears the climax of his song, then subsides as the last tone diminishes and, after a pause, collapses with a sigh. use the method of exclusion in deciding disputed Another singer, a baritone this time, throws back his points. Reduce all propositions of any nature whathead with every sforzando and shouts to the dome of the auditorium. An aspirant for grand opera twists his body to one side so that his legs are crossed and then untwists during the interludes between stanzas. This contortion was very affective to the words of the refrain "I love my love because my love loves

Piano-playing is the aeme of impassioned declamation, but it does not include acting. A favorite mannerism is a shaking of the hand while single tones are sustained. This is quite common in "soulful" cantabile playing where the intention evidently is to imitate the left-hand slow tremolo of the violinist. Another is "pawing" the air either with hand or finger likewise humble. To succeed, however, there are corin anticipating a luscious or some other impossible tone-quality. The piano-tone cannot be modified after it is articulated; so these superfluous motions are from chords or octaves or at the end of phrases is a favorite movement with lady-like men piano-players and charming young ladies who are occupied much more with the sensation their personal appearance is creating than with the results of their playing.

Liszt arrangement of the Bach A-minor organ-prelude and fugue. As he approached the left-hand octave passage near the end of the fugue we saw that trouble was brewing. His shoulders gradually rose and his head dropped between them, he "humped" his back, stuck his elbows in the air, and his long straight hair went into a convulsion. Soon we heard the occasion of this madness, for we found ourselves in the midst Be independent of such remarks and pursue your own of the storm, great thunderings bellowing at us from under the piano. It was affective and exciting, but There are methods and methods, and good points in always had a number of music-lovers around him, the blind man next to me did not appreciate it as each. If you tollow the advice of all your friends who, while he wrote, conversed uninterruptedly about much as I.

A young lady of good dimensions plays the Chopin G-minor ballade and sways to and fro constantly in a ing knowledge of any one. Take the advice of one Sarti could compose only in a dark room, without most distressing manner as if bemoaning the fate of the piano; another of rather angular grace and beauty sways from side to side as she coaxes a coquettish caprice from the rear of the piano. An organist whose pedal-technic is immense bobs up and down as he capers over the pedals in an astonishing obbligato to the long meter doxology.

Mannerisms arise from many causes. They most frequently have their beginnings in our first efforts to conquer some new technical difficulty, and are thus

nizing more and more that the advantages offered in

Gluck went into the open air, often in the sun, with a sort of residue from our practice-hours. Here, too, they are contracted by our inability to distinguish essential motions and movements from unessential home. ones, from a failure to reduce the movements of technic to their smallest dimensions. Eliminate all this concerto or that sonata a certain way. You secluded corner of the church. Paisiello, lazy in the motions that do not bear directly upon the requirements of tone, touch, or technic. You will be surprised to find how often you can reduce the amplitude what is your right to be, an independent thinker. If of the wave. Oftentimes certain preliminary motions instead of taking what some one says was the lose himself in a secluded garden. Mozart read are necessary as a preparation for the actual con-master's rendering of your piece, you copy exactly

Homer, Dante, and Petrarch, and read them again and dition of finger, hand, or arm, but care must be taken your teachers, you become equally dependent. You again. Rarely did he scat himself at the piano with

so graceful." I was forced to admit they were, but his playing called forth no music from the instrument. He was a victim of mannerisms, mistaking the means of technic for the end and exaggerating them into then develop it yourself. acrobatic feats of serpentine movement.

arise from a false conception or no conception of what s artistic or, as in the case just mentioned, of mistaking the means for the end. The emotions and feelings are quite often the cause of which the mannerisms are but physical expressions crystallized into habit. They are excellent servants and first-class motive powers, but quite misleading and unreliable

Keep sane and sober. Make the thought as objective as possible. Cultivate the habit of analysis and ever to the simplest terms.

BE INDEPENDENT.

BY EVA HIGGINS MARSH.

CERTAIN traits in the music-student may be grouped under the head of independence, traits which it would be well to acquire. Not the kind which refuses instruction and advice, for the true student is in all things teachable; neither the kind which develops undue self-approval, for the best student is tain things of which he must be able to be inde-

First. Learn to be independent of outside criticism. your judgment he is the best with whom you can But first be sure your right, then go ahead. study. Having decided this, do not lend an ear to flattering offers or praises of other teachers, or change until the worth of the teacher has been thoroughly tested. In due time you can decide if he is A very fine virtuoso and bravura pianist played the doing for you what should be done, with your seconding of his efforts. Give him a fair trial and then change if you think best.

You may encounter criticism as to the work you are doing. Your triends say they never used these studies; they may not like your pieces or may think their method superior to the one you are studying. You are not progressing fast enough or vice versa. course until it has been proved satisfactory or not. knowledge of many methods and no practical workcapable man, that man the teacher you have selected. then will you be better able to be independent of out-

Second. Be independent of tradition. Tradition says the only finishing place for musicians is Germany. Therefore, neglecting the vast opportunities

therefore must seek to follow exactly in his footsteps. guidance. You become imitative, not creative. It will favorite writers.

A young man was recommended to me as a very profit you more to work out an interpretation for A young man was recommended to me as a surface talented pianist because "his motions at the piano are yourself, studying to gain the composer's meaning noted performer's interpretation is to be ignored. Take these as a guide or as an end to be attained;

Music has no rules as to how certain compositions As in the case with one young lady, vanity or self-should be played in all its details. Marked expresconsciousness may be the seat of the trouble. It may sion is only a guide. The composer himself probably played it differently under different circumstances Strive to make yourself en rapport with the spirit of the piece, and if you have true music in your soul. the interpretation will come to you. It will broaden your own musical understanding thus to work it out for yourself. Don't fear to be original, within limitations, of course. Originality has often rescued an otherwise one-talented man from mediocrity.

Last lest any of the above advice should induce an undue exaggeration of yourself, be free from any trace of self-conceit. A proper appreciation of your own ability is necessary to success. I refer to what is usually termed "big-headedness." The truly great man is truly humble. In everything be teachable, open to conviction, ready for new ideas or methods.

No business man chooses a clerk who thinks he "knows it all." No housewife wishes a maid who is not amenable to her instructions. So in the musicworld, no teacher wishes a conceited, self-satisfied pupil, and the public has small sympathy for the one who from an exalted height of learning and attainments, looks down upon everyone else, whose conversation is of an eternal "Ego": "My talent," "my technic," or "my voice" and "my method," etc. "Talented, but unpretentious" is high praise, and a trait that is sure to win success and popularity.

The one who is able to be independent without being styled a crank, who can work out his own salvation without developing an abnormal bump of selfworse than wasted effort. A graceful Delsartean Your choice of a teacher may be criticised. When a conceit has chances of success above his dependent, waving of the hands from the wrist in lifting them teacher is selected the natural supposition is that in tradition-loving brother. Date to be independent

COMPOSERS' PECULIARITIES

A FRENCH exchange contains some interesting notes about the peculiarities of composers. Auber could not endure two days in succession in Paris. Adam had a strong antipathy to beautiful trees and all forests. Donizetti nearly always wrote on a journey and paid not the slightest attention to the beauties of Nature. Paer delighted in contradictions; he wrote his operas while he joked with his friends, scolded his children, and disputed with his domestics. Cimarosa you will accomplish little, the result being a desultory all manner of things. Sacchini lost the thread of his inspiration if his cat was not on the writing table. furniture; he endured only the light of a lamp, turned Be sure in your own mind of what you aim to do; low, that hung in a corner of the room. Spontini, also, was accustomed to compose in a darkened room. Salieri felt that he could develop his creative power only by going out and walking through the most frequented streets, meanwhile refreshing himself with bonbons. Haydn, on the contrary, seated himself for study in our own land, you must needs go abroad in a large arm-chair, and, with his eyes fastened on to be steeped in more tradition. Musicians are recog-America are second to none; that modern and practical methods are found equally well, if not better, at gesticulation, such as the actor would use in the performance of the drama. Handel went to walk in the Tradition says that a certain virtuoso performed churchyard, and often seated himself in the most extreme, remained in bed a great part of the day. In freeing yourself from these traditions you become Mehul adored flowers; he would stand before a rose in meditation, and was truly happy only when he could to suppress these and weed them out as soon as they will fail utterly when deprived of his example and out having first run through a few chapters of his ARE TEACHERS TEACHING? BY G H MANTON

At the outset let me say that I am not a musicteacher, but have taught other branches all my life. Lately, for a few years, I have been made acquainted with music-teachers because my children are being trained in their art, and I have been impressed by the absence of pedagogical uses by these teachers. Possibly my contact has been unfortunate and I have not seen representative teachers. They may, however, be like the rank and file of the musical profession; if so, I can say some things which, if heeded, will serve a good purpose.

All may have been told that mental drill is needed by every student, but all are not convinced that it is true, and few know what practical mental drill is In our schools we used to have scholars work over Latin, mathematics, and the like for the mental training. We now know that that served no good purpose, and that a great deal which is printed in the textbooks is worthless. We are returning to that liberty of individual teaching which was the secret of success in the case of the old school-master. The routine of twenty years ago, which made the teacher follow a beaten track, is gone. There seems to be need to get out of ruts in music. It does not seem to me to be wise to have one book of piano-studies through which all pupils must go, and a teacher who makes every player go over the same road is certainly not "up to date." He must learn to exercise his individuality and make the most out of the individuality of his pupils. This should point out to him the need of understanding the mind and how to direct it; by understanding the mind of man we learn what there is of value in mental drill. This should be made the basis of all systems of musical education, as of those of all

The first thing to teach a child is to observe. The pupils who go over routine seldom learn to observe so easy that he never gets out of the need of leading even what is good in the music of the routine. Now. it seems to me that all music used in early training should be such as has beauties which direct the way to other and untried music. First must the pupil be shown the first principle of mental drill-observation; then how to find similar good things. Music which gives pleasure is, in a measure, imitative; that is, it pictures something. Probably a composer repeats a a melody with suitable harmony evolving itself in this thought. It would be very good mental training to have a child do the same thing for the purpose of that when he sings or plays he will reproduce the intention of the composer. Pick out a poem and have him repeat to himself the first lines until he commits them to memory, and then say them over and over until a melody seems to adjust itself to the words. It may take quite a little practice before melody comes. This might lead the child into composition, but if it did not, it would lead him to understand ideas in the music of others. My girl has been puzzling over a harmony book, and, as I like to study everything, I have joined her in the puzzle-and it is a puzzle. I became quite an adept in modulating and moving chords into each other and quite avoided forbidden moves. But it dawned on me one day that would not be the right kind of musical or mental drill-it would lead nowhere.

This leads to questioning what is practical in mental training. Because a thing is dry and abstruse it is not necessarily good for the mind. Nowadays the education which is not practical and which does not have some bearing on actual, if not daily, needs is play over a certain passage one hundred times I gave an involuntary shiver-not that I dreaded the monotwas no mental education in it. I began to speculate touched can never reach the musical highlands. on the wish that the teacher had, and when I had

thought the matter out, I said: "Child, let us play a unusical expression. They feel so deeply that it does until it has become impressed on the mind. Then let prove your expression, but don't do any mechanical practice." That way was tried, and when the teacher next came she expressed surprise at what her one hundred reiterations had accomplished.

All education is self-education. This is the hardest thing for teachers to understand. They try to impart all the time. They have learned some very good things themselves, and think if they turn their knowledge over to their pupils and if the pupils see through the thing the pupils become educated. But it is a mistake. What is told to a pupil or what is shown him is so easily obtained that he loses it at once. The law that something cannot be had for nothing holds good. Everyone must work for what he gets to hold. I suspect that music-students are like other students in that they go to the teacher to be loaded up and do not realize that they have much to do on their part. Then the teacher must disabuse their minds of that idea pretty quickly. They will not learn much until they begin to dig things out for themselves; it is only then that they apply the real law that study with a teacher is only for the purpose of learning how to study alone. Naturally a teacher has the ultimate result in mind of making his pupil a fine musician; in fact, to make him the best musician. He must impart facts and show the pupil means for expressing music; he must watch the development of the pupil and prevent his working in wrong ways; but all the time he must see that the pupil is doing the work in the way and spirit which will soon make him independent of the teacher. Most teachers do too much for the pupil, and make his path strings - Music Life.

THE PIANIST'S "THINKING TANK."

BY AUBERTINE WOODWARD MOORE,

A SMALL child lisping an original remark was asked where it got such a notion. "I found it in my thinkthought he proposes to clothe in music until he hears ing-tank," was the little one's reply. That impressed me as a bright conceit, and it occurred to me that if piano-students would only fill their "thinking-tanks" full to overflowing they might derive great profit from getting him to appreciate the ways of composers, so the supply when occasion arose. It would certainly help them to gain that close intimacy with a musical composition which would enable them to call up a mental tone-picture of that composition. To do this mind must so dominate muscle as to compel welltrained fingers to reproduce what heart and brain have realized.

Where technic awakens interest rather for the lofty purpose it serves than for its own sake there is activity in the "thinking-tank." A touch at all times responsive to the noblest artistic aim is the highest ideal of technic. It is an ideal that demands absolute perfection. Disregard of technic bars the way to progress. At the same time, even a flawless technic cannot of itself insure a soulful performance-though it may most widely from their own. The music-teacher of that was not music, and that her teacher was follow-truly be said to lead nearer the goal than the clearest ing a rut. No matter how expert her pupil became it comprehension of an ideal interpretation whose exminds, and a knowledge of literature, poetry, and, to pression is frustrated by imperfect finger-training.

That idealized tone-coloring, by virtue of which a musical performance which can lay any claims to being artistic must be characterized, can only be acquired by one who is moved to the quick, whose heart German, French, and Italian is most desirable. Nor is fired, by what he attempts to play. Who is not thus moved cannot acquire this tone-coloring, canwasteful. When my girl was told by her teacher to not move others, despite all power and delicacy of the finger-tips. "If you wish to touch my heart," says Horace to the poets, "you must show me that you ony of hearing it, but because I forsaw that there have touched your own." Whose heart has not been

There are those who possess an instinctive gift for Leader.

trick on the teacher; she thought the constant repeti- not occur to them that emotion unguided by undertion of that phrase would make you fix it in mind standing, nucontrolled by mental strength is apt to and finger it right. Let me see if we cannot get at run riot and wander far astray. The pianist who is her result by another course. Let us think the melody endowed with fine native instincts and who strengthens and increases these by the proper application us try to express it in several ways and adopt the of mind is like the man in the parable who of his one which best expresses your idea. Then try to imruler by his master over many things. He who lets his talents be wasted will find, as in the parable, that from him will be taken even that which he seemeth to have

"The longer I live the more certain I am that the great difference between men-between the feeble and the powerful, the great and the insignificant-is in energy, invincible determination, a purpose once fixed and then victory or death." So said a thinker.

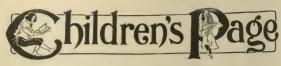
In speech a strong will controls the excitement that may exist, keeping it within bounds. So it is in music. That musical interpretation will be most satisfactory which is actuated by profound sensibility curbed by an orderly will. Emotion may give the impulse, mind must control the muscular action on the keyboard if the pianist would produce the effect desired

According to Plato, it is poor art to concentrate the forces on any one part of a subject to the exclusion of the rest. In the same vein it may safely be asserted that empty technic-in other words, mere mechanism-represents poor art. The technic which is glorified by true sentiment and a mind enriched by a well-filled "thinking-tank" is the only one that is a suitable vehicle to convey the living message of music from heart to heart.

THE MODERN TEACHER.

WITHIN a few years the professional status of the teacher has advanced immensely, and social recognition and position have correspondingly improved with it. The music-teacher of to-day who has achieved an acknowledged place in the profession is often found to be, educationally speaking, as many sided as the art of music itself, not to be regarded, as formerly, as one of a narrow groove of thought and action, the instructor in a superfluous accomplishment, and frequently itinerant apostle of a feminine affectation: to be politely, but firmly, disdained. The awakened ears and aroused souls of a freed humanity have changed all that. It is the lawyer, the doctor, or the "business man" who is now recognized as the person-tenacious of precedent and governed by one idea -most ignorant of the arts, and as to music and painting, the majority of literary and scientific men may well be included with them.

As distinguished from the men of law, letters, and science, the modern masters in music and its teachers. while fully alive to the value of exhaustive learning in special directions, show by their very considerable degree of knowledge in the sister-arts that they bear in mind the wisdom of knowing "something of everything," as well as the value of knowing "everything of something." The universality of music brings them directly into touch with all phases of personal and social life, and necessarily into contact and symnathy with those whose thoughts, lives, and ideals differ to-day is constantly in sympathy with highly-trained a very considerable extent, of painting is required to sustain a certain degree of influence and prestige. To comprehend and explain many valuable musical works, text-books, and treatises some familiarity with is a good knowledge of history without its special value, since so many works by the great composers are of a decidedly historical character. Thus, a serious consideration of the place that has to be filled, and the work which has to be done by the modern music-teacher will disclose the necessity for an exceptionally high standard of cultivation. - Musical



Conducted by THOMAS TAPPER



LONG LIVE ITALY.

MUSICIANS RORN IN AUGUST

AUGUST 4. Ambroise Thomas. August 7. Karl Formes. August 10. Johann M. Vogl. August 12. William T. Best. August 12. Joseph Barnhy.

August 12. F. A. Gore Ouseley. August 12. J. L. Nicode August 13. Sir George Grove.

August 14. William Croft August 15. Johann Nepomuk Maelzel

August 16. lleinrich Marschner

August 18. Friedrich Wieck August 19. Niccolo Porpora

August 19. Autonio Salieri August 20. Christine Nilsson

August 23. Moritz Moszkowski August 28. Walter Macfarren

TEACHING VERY YOUNG CHILDREN

WHEN I say very young children I mean those not over four or five years of age, little tots too young to

receive anything of the abstract science of music, yet to be quietly and unconsciously trained so that at an early age they will be prepared to learn some instrument, with the foundation of a musical education firmly lald. One little tot of four years was brought to me hy her mother with the desire that I should give her twenty minutes daily, and teach her that is surely a part of us, and express harmony as that there should be no forcing process. I accepted the situation with some misgiving, especially when

Our first lesson was a mutual study of each other. The hright eyes were fixed upon me very earneally means of locomotion and communication. Music is The hight eyes were into the work and there were signs of real poy, and should be realized as such, taught as such, as the mother winning and the contract the child's attenbellion as I character the Christmas season, and I soon is true in art as in other things, and this child-spirit tion. It was near the Universities varieties of will best prepare us for the glorious things of Art

sent. Santa Claus expressed a great desire for Mildred to learn music, and would like to see how she would go about it. She at once wanted to show him. This was the beginning of our table exercises. The love of play and the imagination, so well spoken of by Froehel as the main avenues of learning in little children, were at once utilized. Symhols were avoided as much as possible, as the child generally sees the meaning. The soft little dimpled fingers became ten little pupils of Mildred's very own. They went through various exercises at the table, with Santa

Claus and two large lions on the wall as spectators.

Then for a change we had Delsarte for arms, wrists. and fingers, teaching instantaneous relaxation, and these were greatly enjoyed. Then a few minutes at the piano with Mason's two-finger exercises in their simplest form grew to be very interesting. The light staccato was because the key was too hot and must be touched so quickly the little bahy fingers would not be hurned; the clinging legato was sliding from Mrs. C's house to Mrs. G's. Often words were sung of her own to these exercises, always keeping her voice with the tone made by the piano. Then we had a lesson in audition by striking a musical Chinese gong suspended in the room, which held the sound unusually long. Listening intently, the little hands were raised to catch the "bell boy" when he stopped singing. This developed the listening faculty and con-

Then with pencil and paper notes were formed, and they personified all manner of wonderful things; they were the dear little people who lived in music-land and sang so softly in their paper house (the staff) that only those who knew and loved them very much could hear them, while in their ivory house they sang so all could hear. I watched the unfolding of this child-flower with great interest, studying her individuality, and working only on that line. The lessons became a delight to us both, and the improvement was marked. The mental control of the fingers, the training of the ear, and the strength developed were all very encouraging.

Here too I carried out what I have always felt we teachers neglected too much,-the power of improvising. I had this little tot find sweet sounds on the piano, and avoid those that "hurt." She soon found the thirds, and was delighted when she played the five chromatic tones from F-sharp to B-flat.

I believe we are rapidly approaching a quicker and higher road to music; that the time is very near when we shall not earn the living bread of harmony by the sweat of our brow, but by the intuition, spiritual perception, and expression of it. The signs of the times point to easier methods of work by more subtle forces. Why should we not reach that inspiration perfectly and spontaneously as the birds sing their exquisite songs? I do not think that these are the idle dreams of enthusiasts, but that the time is at informed that my little pupil was restless, nervous, hand, even at the door, when our labored technic and clumsy instruments are to be laid aside as things of our childhood, outgrown as are our old and slow found that Midred was nines with the expectation of an increase pages us on the grorious things of Art organization of an Erude Club among my pugues and children. I then anogested that we called the unattainable, and who will small and the control of the present membership is only twelve.

A MUSICAL MISSIONARY.

ONE of my friends has a small class of proud pupils in a New England village. She has organized an "Amateur Musical Club"

which is a very interesting organization to me. Very young hoys and girls belong to the club, attend to husiness interests, choice of program, and many other things which older clubs regard as necessary to a musical organization. It is a real treat to attend the husiness meetings of this youthful Club. Everything is conducted in a dignified, husiness-like manner; in fact, quite as correct as among older Clubs.

The memhers of the Club meet at the home of some member once in two weeks. A short, but very interesting, program is presented after which all the members play a musical game. Then come refreshments and pleasant conversation for a half-hour.

These are the things which the young club-members learn from the influence of their Club: to appear at ease in society, to play without fear, to study with symbol only, and often never learns its real and high more definite aims, to gain knowledge of the great composers, and thus to have higher ideals in music. There are many older people who would like to attend the meetings of the "Amateur Musical Cluh." hut the good teacher, who is a real missionary in a manufacturing town where musical standards are not high, prefers to keep the club exclusively for children -Edith Lunwood Winn

> MORITZ MOSZKOWSKI, a musician born in August, has written this interesting autohiography:

> "I took my first step before the public in my earliest youth, following my hirth, which occurred August 23. 1854, in Breslau. I selected this warm month in hopes of a tornado, which always plays so prominent a part in the biography of great men. This desired tempest, in consequence of favorable weather, did not occur while it accompanied the births of hundreds of men of much less importance. Embittered by this injustice, I determined to avenge myself on the world by playing the piano, which I continued in Dresden and Berlin as Kullak's pupil. In spite of the theoretical instruction of Kiel and Wüerst, a lively desire to compose was early aroused in me. I perpetrated, in time, an overture, a piano-concerto, two symphonies, piano and violin pieces, songs, etc.; in short, I have twenty works in print"

> "ALWAYS he playful in ABOUT TEACHING. spirit and always alive. No matter what can hap pen, I am alive. You will find the hreathing exercises will help you very much in maintaining the sense of Life

> "Creative life comes from the hreath, and sometimes, when words do not come, deepest emotion is expressed by the breath. You go to your friend, and, palm to palm, looking into his eyes, take a long hreath-and words are not needed.

"Physical life is developed in children hy play; by the boys in playing leap-frog; by the girls in playing tag. The little girl mothers her doll. You play with mind in the stories and fahles; in the play of it all, the little girl's life aspires for this work of love.

"Let us represent the soul or higher nature by the circle which I will draw for you on the hoard. Let us represent the physical or lower nature by another circle. The physical or lower nature is controlled or supported by the food; the higher nature is supported by the breath which controls the lungs. In former years the man of strength was supreme; we all got out of his way as he came down the street. Now in this age suppleness in a man is the thing admired."-W. M. Tomlins.

June 11, 1902.

Santa Claus' coming, and lett's great love to: the same and some in some in some who beneve in what is effected. The present membership is only the clarifus visions—Julia R Materia.

We are to be known as the Lead Street Cecilia Club, and expect to meet semimonthly on Wednesday afternoon after school. The following officers were elected: Pres., Polly Curnow; Vice-pres., Jennie Jury; Sec., Myrtle Allason; Assist. Scc., Isahel

I planned a short program for the first meeting. which was carried out in the main. The first number was a vocal solo; then we had a short study in intervals (perfect, major, and minor).

One of my pupils then played an organ solo at sight. (I expect to have something in sight-reading at each meeting.) In hiography the study of Bach was taken up in story form, the subject-matter being taken principally from Mr. Tapper's text-book. The meeting closed with the game of the F's and G's. "The Triads" and "Musical Authors" will be among the games that will be used at future meetings of the club. I had planned to have an exercise in handgymnastics (as outlined in Gates' "Manual") at our But play a succession of chords such as C minor, I, first meeting, hut the time did not permit.

It is my purpose to have my pupils copy one or more of Schumann's Rules for Young Musicians at each meeting.

Some time we shall make use of Borst's "Fifty Practical Questions"-a few at a time-as an examination test. I do not fear a lack of material for our meetings, but must guard against "cramming." We shall use THE ETUDE in our work.

Hoping that we shall receive our club number at an early date, yours in the work, Elfie Benjamin. Editor CHILDREN'S PAGE.

Dear Sir: Our Cluh was organized Fehruary 1, 1902, by Miss More, with nine memhers. Since then we have added five new members. Name of Cluh: Earnest Workers. We meet the first Saturday of each month, in the evening at 8 o'clock. Essays are read on different composers. Pres., Lizzie Keating; Vicepres., Helen Keating; Sec., Alice Harrington; Committee, Frances and Wilda Carmichael. Trusting to receive certificates .- Alice Harrington, Sec.

WE want the Secretary of each MEMBERSHIP Club enrolled in THE ETUDE Children's Organization to send to the Editor of THE ETUDE the name of the cluh and the number of members, so that we can complete arrangements for membership cards.

NOTICE TO CLUB-MEMBERS AND TC TEACHERS

In the next issue of the CHILDREN'S PAGE-Sentem. her-the lessons will be resumed in Music-hiography and in Intervals to be followed by some new and interesting lessons ahout

the elements of music, and the words used in music. Clubs are invited to contribute suggestions as to competitive work to be carried on from September to July based on the lessons of the CHILDREN'S PAGE

Send regularly to the CHILDREN'S PAGE a notice of club-meetings, work accomplished, items of general interest, etc.

AT the Westmoreland Musical CHILDREN'S Festival, in England, which was CONCERT. held from April 10th to 12th, Samuel Coleridge-Taylor was the conductor and director. One of the most interesting features was a children's concert, at which occasion Dr. Cowen's "Village Scenes" was given, and also a new song-cycle of Liza Lehmann's, entitled "More Daisies," a sequel to the "Daisy Chain," which was one of the most charming works to present before

THAT there are obstacles, and very hard ones, in the way of your new projects should only spur you on. They are often signs that your work has value.-



HOW TO BEGIN WITH MINOR SCALES WILLIAM RENROW

JUST as the evolution from the original minor modes to the modern major was due largely to harmonic considerations, so it seems to be better to begin on the harmonic side to develop the feeling for the minor. The child of to-day recognizes the minor element in chords much sooner than in scale-passages. If his attention to the minor is directed to the minor scale, it always sounds strange and unnatural to him. IV, V, I, and he feels acquainted with it, although he may probably say "it sounds like a funeral or church."

By arranging the notes of these chords in the form of a scale he will get a rational notion of the con- ess of Nature. A gifted writer has aptly said: "Trifles struction of the harmonic minor scale. He will not understand the use of the melodic minor unless he is competent to appreciate that it is a more melodious progression than the harmonic form. The mere writng out of the melodic scale mechanically with the half-steps in the right places will not be sufficient. How rarely do we meet a pupil who can feel the difference hetween the two kinds of minor! If the pupil will sing the ascending harmonic and then the technic without temperament is but the shadow of ascending melodic, he will understand more fully how substantial art. Cultivate, therefore, both hy a fine the melodic softens the harsh, augmented second be- and critical study of details and tonal effects. tween the sixth and the seventh degrees of the harmonic hy pushing the sixth a half-step higher. In descending he will see how the seventh is pushed down a half-step to make it more melodious and at the same time to keep the distinctive minor character of the sixth degree.

PERLEE V. JERVIS.

PARADOXICAL as it may seem, the impression of speed does not always depend upon the rapidity with which a passage is played, but upon the perfect clearness, purity of tone, and individuality of every note. I had a striking illustration of this fact during the past concert-season. Two pianists of national reputation gave recitals within a few days of each other, each player had on his program the Chopin etude on the hlack keys, op. 10, No. 5. The first player took the tempo at nearly quarter note = 132 (it is marked hy most editors 116), without making much impression upon the audience. The second player took it at such a dizzy rate of speed that the audience went wild. Taking out my watch to time it, to my surprise I found the tempo to he barely 120. The absolute clarity and sparkling individuality of every note gave the impression of astounding rapidity, which was absent in the first player's performance. This fact in relation to the development of speed should be constantly borne in mind by the student.

TRIFLES AND PERFECTION.

WILSON G. SMITH.

THE little acts of life are those that go to round out character. The true spirit of altruism never disdains to confer the slightest favor. A little act of disinterested courtesy or favor may be the acorn from which the tree of life may grow and in its maturity enrich the world by a full fruition. So it is also in our work; small details are the essentials of a perfect ensemble. Minute matters of tone-production and conscientious adherence to perfection of detail are the foundations of artistic excellence. This practice in mental control, so necessary in perfection of execution and interpretation, is the foundation upon which the mastery of art is built. Any method of practice based upon a happy-go-lucky style of work is but huilding a house upon the quicksands. It precludes any stable and reliable acquisition of technic or touch. The best

marksman is he who always aims with deliheration and a confidence begotten by deliberate calculation. Impressionism may be all very well in pictorial art where the imagination is called upon to supply details, but in musical art, especially interpretative, absolute perfection of detail is necessary. Human nature is largely automatic, so that, when once the habit of perfection in details is formed, the hands perform with unerring accuracy what mental conception has developed into an automatic necessity.

So after all has been said it reverts to the first proposition that the little things of life are those that should receive our attention, for by so doing we will be prepared to meet successfully the epoch-making events. Do not wait for something more worthy your attention to arise. Form early the habit of introspection by which we can at least approximate the light in which others see us. It is not an easy matter to sit in judgment upon our own acts, but a little practice in that line will be of incalculable benefit. Did you ever examine the delicate mechanism of a flower or insect under the microscope? If so, you can realize the marvelous attention to detail in the creative procare the things that make perfection, but perfection itself is no trifle."

We would think but ill of an artist whose pictures showed a faulty treatment of perspective and drawing, whatever may have been his sense of color. So it is in music; technic is its perspective, and temperament its color-sense. No amount of temperament can atone for a faulty execution. By the same token

MUSIC AN EDUCATOR

E. A. SMITH

A OREAT change is taking place in educational circles regarding music, its place in the college, and its relation to education. All the more welcome are the following quotations from so eminent a man and writer as Harlow Gale, a graduate of Yale, now Professor of Experimental Psychology at the State University of Minnesota. He says: "There are some of the deepest and most precious resources of a cultured heart which find no path of connection with our Yale education; one of these is music. Let me record my deliberate judgment that all Yale College could give me in four undergraduate years and two graduate years, Ph.D., does not hegin to have the living culture worth which I got during my first year only, in Germany, from Beethoven alone. None of our professors told us hy precept or example that we would find art a beautiful, comforting, and stimulating friend to cultivate. So we left college with the popular barbarian contempt for art as being a harmless occupation for girls and weak-minded men." He concludes by saying: "Yale has progressed greatly during the past fifteen years in the introduction of and the provision made for noble music"

The above quotations from the March number of the Pedagogical Seminary show the trend of the times. Modern thought and modern methods must heed the voices calling from every direction and coming from every remote quarter. Professor Gale further states that Yale has yielded to the demand for music and art-culture thus far solely through outside pressure's heing brought to pear upon her. What is true of Yale is true of other colleges. Happily, Harvard, University of Pennsylvania, Columbia, Cornell, Ann Arbor, Evanston, Chicago, Leland Stanford, and many others are leading the way. Many of the smaller colleges are recognizing the claims of music as an educator, and the high ideals stimulated and fostered hy its pervading influence are felt and recognized and a place is being given music in the curriculum of the colleges that place it on par with other studies, allowing it to count toward a degree.

Music has been regarded as a trifle and amusement only far too long. It has had much prejudice to overcome, many battles to win, but it is beginning to be triumphant: its march is onward.

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The basis of power in one's work is his character, not his knowledge. The greatest factor in the development of character is a correct education. Music-education must contribute to character-building if the man or woman who studies music is to become a power in the world's work. No lower piane is worthy the real man or woman. The Ftude stands for a music-education that shall make musicians to be men and women of power in a community.

Not long since a busy teacher was asked: "Are you going to make a trip to Europe this summer?" No! I am too busy making an right months' income suit twelve months' needs." And he is a good business man too. He comes out all right year after year because he believes in accumulating a reserve upon which he can fall back in time of need. The business man knows that he must have a reserve of capital, of force, or something of the kind that he can call to his aid when things do not go smoothly. The musician ought to have a reserve of savings in case husiness should become dull for some reason beyond his control; a reserve of strength in case unusual demands be made upon his physical and mental energies; a reserve of teaching devices in case some unusual difficulties in training pupils should meet him; a reserve of self-control so that he may never lose control of any pupil no matter how trying; a reserve of knowledge so that he may be able to answer his pupils' questions and to carry an ambitious young man or woman into higher levels of attainment. All these points bear upon the matter of providing for the future and for emergencies. There are many points upon which the success of a business enterprise depends. The musician can parallel most, if not all, of

THE meetings of the Music-Teachers' National Association and of a number of state associations lead musicians to ask themselves what benefit they may obtain from such meetings. It is a fact to be deplored that some persons assume an attitude that may be expressed in some such language as the following: These meetings may help young, inexperienced teachers who must make their way, who need all the points

attitude savors of the Pharisee and is in marked contrast with the practice of one of New York's most celebrated singing teachers, who makes it a point to

be present at any discussion by teachers of serious purpose and thoughtful study.

Laying aside the matter of argument—and there to the profession at large from state and national association meetings, we want to urge our readers to sensation, may lose all sense of veracity. do some organization work nearer at home. Every city of some size should have an association of the music-teachers who are ready and able to work for titioners, if not cautious and extremely conscious fessionals. Such smaller organizations would make it possible for the state and national associations to out their time and energies on broader and general stions, to the great advantage of the profession tific organizations do.

need will in no way be lessened as the years go by. The various state associations and the national hody are not going to be ahandoned and allowed to fall away. So why not accept the responsibility and meet the opportunity hy allying yourself with such work and then do a part. There is no cost to count. It is simply a matter of helping your own mite. What you shall get out will be measured by what you put in of yourself, not for yourself, but for the general good. The coming year, we trust, will he one of advance will represent a wider range of professional interest

ONE thing that seems to be forgotten by the admirers of European musical conditions, and especially by those who can see hut small value in our American teaching, is that European practice has been developed under the influence of European conditions and is adapted to the spirit and ambitions of the people of European countries. That means that there are points of difference; perhaps we may go so far as to say very essential points of difference. The American character, ideal, and practice is different from what maintains in Europe-we do not say better, but different, although there are some who seem to think. so much the worse for the American-and conditions that promote education in Europe are not, certainly, the best for Americans, unless the latter can go ahroad when they have reached some steadiness of purpose and maturity of judgment. We do not send our boys and girls to Germany to be educated, although many young men and women, graduates, fellows, and professors of American colleges and universities go to Europe for special study.

We believe the foundation work in American musical education is best when done under American influences, on lines based on American characteristics. If progress, if improvement be necessary, we think an American teacher as quick as a European to discern the need, and as inventive in his efforts to advance, Whatever special good there may be in foreign methods can be applied here and their workings under home conditions can be watched; if special effectiveness be apparent, every wide-awake teacher will adopt them. We urge that the qualities known as Yankee them to his own advantage. Not the least of these invention and alertness may distinguish American musicians and teachers just as much as they mark the American engineer and man of affairs.

EVERY human occupation, whether intellectual to that degree which dignifies it as a profession or only intellectual to that degree which ranks it as menial, carries with it and in it certain biases and cramping influences against which a wise man will carefully guard himself and will strive to counteract. Thus, the minister is tempted to cultivate spurious comthey can get; but I am established; I have had my placency and affected emotion, combined with mental

schooling; I have a fund of good working principles, timidity; the physician is liable to contract a habit schooling; I have a mind of good worsing principles and do not see how they can give me help. Such an of pompous pretense or even positive quackish deceit. up of an amhition which shall overtop his conscience: the blacksmith may acquire an arm of giant proportions, but he may also allow his mind to grow as stiff, stolid, and unpliant as the iron in which he works; the pushing commercial salesman may attain Laying asue the matter of arguments and the should be no need for it—as to what is the advantage to positive genius in adroit misrepresentation; the newspaper writer, in his fierce chase after salahla

It is not, then, any peculiar and monstrous charge to he laid against the musical calling that its practhe interests of the whole body of the local profungous growths which are incident to all human oberactor

We find musicians who are so alert mentally that they become as unsteady as heat-lightning, and about in a public way, just as the legal, medical, and scien as forceless. There are some whose sensibilities are so abundant and so near the surface that their tears One thing may as well be accepted by the members are a fountain so given to gushing that other men of the musical profession. There is need for organiza- may condemn them as sentimentally weak. There tions such as the associations mentioned, and the are some, no doubt, who cast the reins upon the necks of their galloping emotions until control is lost and they are carried in a mad, dashing race into wildest regions of extravagance. Some there are so sensitive to the flash and sparkle of jewelry, to the soft sedue tions of perfumery, to the stings and lullings of the palate with food and drink that they degenerate into feeble sensualists. Some there are who are such silly peacocks of vanity that their petty irritabilities and ludicrous jealousies are enough to disgust saneminded folk with them, and with the occupation in every way, and that the next meeting at Ashevule which they embrace, but all these are, relatively to possible excellence or demerit of character, neither hetter nor worse than human beings in other callings of lite. Train your overquick intellect with philosophic studies; bottle up your feelings and let them out only when you please; be a grave, self-controlling man, practical when you must be, buoyant when you may, and radiant in the inner bliss of music all the

> TEACHERS who keep at work during the greater part of the summer will find it wise to use caution in regard to the amount of work done and also the amount assigned to pupils. Try to have at least a short period for rest after several hours of teaching for yourself. Do not push pupils too hard. Classwork may prove desirable in this season of the year instead of all private lessons. Summer work being done under different conditions from that of the reg ular season may demand some modification of regular

> THE music-teacher is often the recipient of advice as to how he shall spend his long period of enforced ialeness during the summer. This advice is well

> meant, but sometimes confusing in its variety, ranging according to the counselor from absolute do-nothing ness to a severe course of study in a summer school. Play and work both have place in the scheme of a vacation so extended as the musician is obliged to take. A change of study is often more refreshing

> than a period exclusively devoted to recreation. No more pleasant or profitable plan of study for vacation can be found than by turning the back on the storm and stress of modern composers and review ing one's knowledge of the earlier classics. Take down the dusty volumes of Hayden and Mozart, the neglected suites of Bach and Handel. Let Liszt Schumann, and Chopin enjoy for a time a well-earned repose. You will see with quickened vision that beauty and elevation of thought do not depend upon the technic to which the work of the year has largely been devoted. You will realize that, after all, our modern music is but a superstructure which rests upon the foundation laid by these almost forgotten immortals. It will enforce the lesson which one is apt to forget in the course of a busy teaching season: that the spirit is more than the body; that substance is greater than form.

TIME FOR PRACTICE.

The following article by one of the readers of THE ETHER goes right to the root of the trouble about the practice of children: the disinclination of parents. particularly mothers, who are in closer supervision over the children, to see that the practice-hour is religiously observed, and yet that a system is used that shall make it as little burdensome as possible. It takes an older and a wiser head than a child possesses to appreciate the necessity of the regular daily practice, and the mother must be the one to take the final responsibility.—Editor.]

"My little girl hasn't time for music" said a mother to me a few days ago, and though I said nothing I of habit, and any mother will be astonished at how thought of my own trio of rosy-cheeked girls whose day is never too full for their practice.

For the possible enlightenment of a few mothers whose little daughters "haven't time for music" I feel girls Next door to me lives this mother whose pretty, restless fourteen-year-old daughter "can't find and healthy as my three. It seems strange that mothers should be so negligent of their duty, letting children of real musical talent grow up without the pleasure that a knowledge of music confers, simply because they are unwilling to exert themselves to make the children practice.

"What a comfort your girls must be to you!" said another one of these mothers the other day. "Just think, they are already splendid musicians, and I have spent so much money on Belle all to no purpose." could not help but think of how several times I had been at her home and heard such remarks as "Belle. you'd hetter practice, dear"; and Belle's unfailing excuse of a headache or a long-delayed visit, at which her mother would yield, and the practice be abandoned for that time. Belle's mother has since told me that in despair she stopped the music-lessons, adding: "If Belle doesn't care enough for it to practice, I shan't waste any more money on her." I knew that any advice to this unsystematic, inefficient mother would result in her thinking me pedantic and theoretical, so I silently determined to make my little girls more shining examples of the worth of system. Why should their slender young shoulders so often be expected to bear a mother's responsibilities? What child, care-free and playful, will assume the burden of practice, for such it is to them until the habit is formed. My own girls, who now love their music, would to-day be just like Belle and other mothers' daughters if the responsibility of practice had been success in music: a certain time each day set aside, and nothing allowed to interfere with this time.

When I put my three under an instructor I did so after careful consideration and planning, for I did not feel able to throw away money as more than half the mothers do, then declare that their daughters really haven't time for practicing. I had arranged in my mind just how things should be managed, and taking warning from the near-by examples, have never failed in my determination. All three were started at once, and all were at school, even to my seven-yearold. At six I call the oldest one, and by half-past six, after drinking a glass of milk to keep her from feeling the early labor, she is at the piano, and practices until half-past seven, when the next one takes her place till eight. After breakfast the youngest one puts in a half-hour's practice, and then they troop off to school, quite as happy and bright as other children I know who drag in late to breakfast, and make a cup of strong coffee suffice for most of the meal, thus learning to depend on this false stimulant. The only beverage my girls have is fresh, rich milk every meal, on which stimulant they carry on a large course of studies. When they began music the youngest did only one hour's practice a day, but they each one have two hours a day now, and with things systematized as I have them, they are at no loss for time for work and time for play. Their teacher comes to the house twice a week, and is in love with his

THE ETUDE

pupils for the advance they make, in which I feel due as much credit as he, although I spare no expense to have them receive the best instruction. When they come in from school, one goes to the piano as soon as rested, and the others follow until half past five. Then they go out to their "athletic corner," where there is a ring, an acting-pole, a trapeze, and a punching-bag, which affords play for every muscle. In five minutes they have donned their bloomers and amid happy laughter are performing wonderful feats when have to put in a little more time at the piano, and finish with a comfortable sense of "something attempted, something done." We are truly creatures soon her daughter grows to love her practice if there is a certain time set for it

Their musical labors are not suspended with vacation, for several reasons. If this is done the music impelled to tell about how I manage with my three suffers, for it is very hard for a child to drop back into the old groove, and besides this they become dreadfully restless during long vacation-days with time to practice," yet who seems not half so happy nothing to do, and really find the practice a recreation. All this seems very confining to that mother who has never tried it, but, when one considers the added charm music is to a girl's accomplishments, the effort does not seem too great, particularly if, bclieving as I do, after four years' experience, that a girl is healthier and happier for it.

HANDS

BY MADAME A. PUPIN

A GREAT deal is said in books on palmistry about the different kinds of hands: the elementary hand, the spatulate, conical, square, knotty, and the psychic hand. The characteristics of these different hands are described. We are told of the professions or pursuits in which the owners of certain hands would probably succeed, and of the brutal instincts which would characterize the possessors of other hands. When we open a method for the piano we do not

find anything about different kinds of hands. The fact that a hand of a certain build will, in a short time, acquire a certainty and fluency of execution, which another hand will labor for years to attain is not recognized; at least, it is not commented upon. No suggestion is made that teachers study the characteristics of the different hands and adapt the method to suit the hand. It is taken for granted that anyone who has ten fingers can learn to play the piano, the same as it is said that anyone with a speaking voice left to them. Regular routine is the only road to can learn to sing. This may be true, but the genius -or persistent industry it may better be calledwhich enabled Malibran to acquire a voice of remarkable range and rapidity of execution with perfect intonation, when as a child she had a mere thread of a voice and a defective ear; the persistency which eventually gave to Jenny Lind the most perfect soprano voice ever heard, unrivaled in its evenness of tone and power of shading; all developed from crude, inelastic material; this genius, or patient industry, I say, is possessed by few. Patience and energy or a persistent will may subdue the most rebellious fingers and make their possessor a finished pianist, but how many are willing to pay the price

of success? There is a hand that will fit over a chord like C to E-flat, A-flat to C, with the Ist, 2d, 4th, and 5th fingers, as easily and perfectly as the cogs of a chainless bicycle fit into each other. Another hand will not be able to put the 4th finger on A-flat, but must use the 3d. In the arpeggio of this chord, some hands' will show a tendency to miss the black keys, and long and patient practice will be necessary to enable them to strike the black keys with precision and certainty. They are not natural piano-hands like the first

It has generally been thought that long fingers were indispensable to a pianist, but this is a mistake; long fingers are sometimes a disadvantage. The natural piano-hand-the one most easily trained-has short, it.-Success.

plump fingers, with great width across the knuckles; there is a wide span between thumb and forefingers, and a distinguishing characteristic of this hand is that, when it is thrown carelessly on the lap, the 5th finger falls quite apart from the 4th. Such a hand is not often seen, but it will fit any position on the keyboard and nothing is awkward or impossible for it.

I might write a book on "Hands that I have known," for I have made quite a study of hands from a piano standpoint. Let me describe a few:

Miss Virginia X. had a hand that was meant to lie in her lap and be admired. The skin was smooth as satin; the fingers were tapering and they clung together, so that the whole hand was tapering. She had great difficulty in managing her fingers-sometimes made several efforts before she could hit the right key. In despair at her futile efforts, I said to her one day: "Did you ever sew?" "No." "Did you ever knit or crochet?" "No." "Did you ever wash dishes?" "No." The poor girl had never used her hands or fingers in any way. Needless to say that Miss Virginia did not become a pianist.

Miss Ophelia K. had a hand as hard as iron. There was not the slightest flexibility in any of the fingerjoints, and, as she had no taste for music, she discontinued lessons as I advised

Mrs. Z. had a hand nearly as rigid at the knuckles as Miss K.'s; but she was patient and painstaking, and by inventing a new method of touch for her peculiar fingers I was able to develop considerable fluency and a good tone.

Miss Eugenia O, came to me telling me her hands were so stiff she could not raise them at the knuckles. A few minutes later, as her hand lay passive in her lap, I raised it and showed her that she had an unusually flexible hand. The rigidity in this case had come from mental tension and lack of proper training in the beginning. Some people will grasp a teaspoon. or a pen, or a needle, with a grip as firm as if it were a lance which some one wished to wrest away from them. They go through life wasting their forces because they are always on a tension. Just so many people play the piano, when they are not properly taught in the beginning.

I had one pupil who got rigid to the waist, as soon as she began to play; her wrist, arms, shoulders, and back stiffened visibly. Table exercise with relaxed muscles are a preventive of that mental tension which results from a beginner at the piano trying to fix his attention on the notes, keys, and fingering, all at the

There are flabby hands that hit the key one time and miss it the next; they are uncertain and wobble like the loose wheel of a cart. There are hands that have not discovered their wrist-joints. There are hands with long fingers that overshoot the mark; hands with crooked little fingers that continually seek to hide themselves under the palm. There are hands that have every advantage, except a will behind them to make them do their duty. In short, there are so many different hands and dispositions that it behooves the up-to-date teacher to study the mental as well as the physical characteristics of her pupils, and adapt the method to suit each individual case. It may interest some young people to know that ugly hands may become beautiful by a piano-training. "Handsome is that handsome does."

IT is the dull pupils that make teachers bright by their demand that, as teachers, we must put Ideas into a form that dull minds can comprehend; by devising ways, expedients, and devices that will make the pupil learn; by putting every detail of instruction point foremost and then driving them in by illustration, explanation, and painstaking repetition _Charles W. Landon.

A MAN who does things is one who is alive to the very tips of his fingers. He is alert, always on the watch for opportunities. He does not give idleness time to dissipate him. He fights against that common malady known as a "tired feeling," and conquers

THE ETUDE

MY OPUS I. JOSEPH JOACHIM

Wijo does not think with pleasure of the time when, at the feet of deeply honored teachers, he could advance his studies and his inclinations? I was fifteen years old, had received instruction in theory from Hauptmann, and enjoyed the privilege of playing often with Mendelssohn, who directed my studies, and of being able to show to him what I composed. I had already made attempts at writing sonatas, quartet movements and even a violin concerto. About this time came an invitation to play before the Philharmonic Society of London, where I had already appeared with success. They wanted me to play two solos, a concerto, and a smaller piece with orchestral

accompaniment. I had no trouble in choosing my program so far as the first two were concerned; but for the third, the small piece, I was in a quandary; since virtuoso pieces, such as I had played as a boy, were not now at all to my taste.

I asked Mendelssohn for his advice, and he said: "Were I in your place I would bear in mind that in London sympathetic friends and an already favorably disposed public await me, and on that account l would try to give them a special pleasure by playing something attractive of my own composition.

I was very glad that the master had such confidence in me, and after a few days brought a sketch of the introductory Andantino, which pleased him; he struck out only one measure of a trill-chain which appeared to him superfluous. Soon after I showed him the sketch of the Allegro Scherzoso, in rondo form, and with that also he was satisfied, telling me to hring it back to him, fully orchestrated, in a fortnight, when he should have returned from a trip he was about to make. I did so, but when he examined it he found that a part had been altered from what I had first shown him. He asked how that had come about, and I told him that I had shown it to a friend who was also well known as a composer for the violin, and that the latter had thought that I should work out the second theme more fully.



JOSEPH JOACHIM

"Do you like the new section better?" he asked. 1 Xaver Scharwenka stepped into my room. told him I did not.

"Neither do I," said he; "and you ought not to have altered it, since one should never put a note on paper which does not come from deepest conviction; and if I ever give you advice which is not clear to

I can still see the noble features of the master as he spoke to me, and this recollection is the only valuable one connected with my Opus I, which was well received in London and soon after published.

MORITZ MOSZKOWSKI.

I THINK it was about the middle of my seventeenth year that, as often happens to hoth old and young musicians, I was in sore need of money. I could think of only two ways to get what I wanted: to borrow or to compose something. After turning over, for several days, the advantages and disadvantages of hoth ways of bettering my circumstances I concluded to borrow. Therefore I went to those two of my colleagues with whom I was on the most familiar terms,



MORITZ MOSZKOWSKI.

Philipp and Xaver Scharwenka, in hope that I should not find their fortunes at so low an ebb.

Philipp was at home, sitting on a sofa and smoking a pipe. I sat down by him and asked if he had a eigar. He said that he was out of eigars, but that I Finally Philipp said:

"You needn't hunt any longer, Moritz: there is no tobacco hore "

You offer me an empty pipe, let me look for tohacco yet you yourself are smoking. Give me some to- goes, even if it is a simple piece.

Now it was clear that I could not borrow money

"what are you composing now?"

you, you must not follow it under any circumstances." this kind of conversational tone with me; "but you appear to be at work; do you need moncy?"

telling me what you think of them."

We tried the dances, and then Xaver said: "I would rather have lent you some money, so that you would not have had to compose." But that was only a return-thrust.

An hour later I called on Simon, the publisher, who promised to let we know in a few days if he would hring the pieces out. When I saw him several days later he said he had shown the pieces to several experienced critics and they had advised him to take them. The question now was what I wanted for

"I have a brilliant idea," said I. "I propose that you pay me an exceptionally good price, which we will get talked ahout in the papers and thus make a big stir about the pieces."

But it made no impression on the publisher. He thought that so pretty pieces needed no such advertising, and hesides that Beethoven, Mozart, Schubert, and others always had sold their compositions cheaply, and as a publisher he felt obliged to respect such traditions. In vain I sought to change his mind by suggesting that he ought not to compare me with Beethoven; he would listen to no distinction hetween us in this respect, and paid me a small price, with which I finally withdrew, tolerably well satisfied, at least, to be relieved of my present necessities.

When the "Spanish Dances" were published, several weeks later, they found a good sale. Some years later they were known everywhere, being taken up in various editions and arrangements.

I consider this as the one of my works which first made me known to the musical world in general. Of course, the publisher profited largely by it, and all because Philipp Scharwenka had no tohacco and could not lend me money.

PLAYING IN PUBLIC.

BY H. L. TEETZEL.

A PUPT, should accustom herself from the first to play for audiences. As soon as the first piece has heen memorized the pupil should begin to play for others, for company at home, or for friends when visiting, or whenever asked to play. No one expects could smoke a pipe. So I took a pipe and looked finished or very wonderful playing from a beginner, around after tobacco, hut sought and sought in vain. but they do expect some tangible results for the study. People do not like to beg and plead for someone to play; they do not like to hear badly played pieces; they do not like to have someone spend a year prac-Then I began to grow a little angry, and said: "Do ticing music and not be able to play some good music, you know, Philipp, that is drawing it rather strong? even if it is simple, as evidence of his work, but they do like to have a student of music, when asked, sit in vain, and then coolly tell me there is none here, and down and play something in good style, as far as it

If one thus becomes accustomed to play for others "If you will smoke what I am smoking, I am satis- from the beginning, there will never be any nervous fied," answered Philipp, who emptied his pipe and prepared it anew, by drawing, out of a hole in the sofa, reached the age of seventeen or eighteen without ever some of the sea grass used to stuff it, which he put having had this practice, then she must, at once and in his pipe. For a moment I was speechless with from the start, play whenever asked. She must look for chances to train herself thus. Playing in public once in six months is of no use—the effects of the from a man who was using his sofa for smoking. I first appearance will have worn off before the second went back home, sat down at my table, and began to comes, and at the second she will be just as nervous leaf through my sketch hook. A motive of a Spanish as if she had never played in public. Let her play character struck my eyes, and at the same moment every night for a week and she will be so confident arose the thought that I would write a set of Spanish at the end of the week that she will fear nothing in dances. I worked rapidly, and in several days had the way of an audience. She must play at every finished my Opus 12, the "Spanish Dances" for four little musical event that presents itself, and as her hands. I had only the last few notes to write as musical ability increases she can play at more important occasions with no nervousness or timidity, for "Good day, Moritz," he said; "you may be glad she will have the easy consciousness of being trained that you need not go out, for it is wretched weather." ready to play at any time or anywhere. A player "Since we are speaking of wretched things," said I, who never receives this preliminary training and then suddenly makes a public appearance with a recital "Oh, nothing," said Xaver, who was accustomed to program will generally make a gloomy failure

THERE is perhaps no other study that produces "Right you are," said I, "and you can do me a such a state of mental alertness as singing or playing service by playing through these four-hand pieces and telling me what you think of them.

THE ETUDE JOHNNY DEAVER AND HIS "MIS-

SPELLED" SCALES. BY EREDERIC S TAW

JOHNNY DEAVER was a bright lad of fourteen just finishing his first term with Mr. Andrews. He had had piano-lessons in a desultory fashion from one of his aunts, with the usual result of family instruction. The lessons were taken when he felt like it. and he observed the same simple rule about practicing. He was not without talent, and was really fond of music-when it did not interfere with more important pursuits, such as hall, shinny, high-spy, etc. Most of what he had accomplished had been done at odd moments during rainy evenings and stormy holidays. A naturally quick ear for time and tune helped him through, and neither one of them suspected his real ignorance of fundamentals. His fond mother thought him in a fair way to hecome a second Paderewski, hecause he could play "The Shepherd Boy" fairly well and had played the "Washington Post" at a school entertainment for the hoys to march in on the stage. The family pride on this occasion, the undisguised admiration of his schoolmates, had fired his amhition to accomplish still greater things in music. Mr. Andrews had recently organized a class in town, and had already won the name of being a thorough and capable then you may write two or three scales under my teacher. Johnny decided to take lessons from him, much to his aunt's relief. Mr. Andrews soon found that Johnny, though a

bright, straightforward hoy, was opinionated, and rated his musical attainments much more highly than they deserved. He was a man of tact, however, and knew the advisability of adapting his instruction to the individuality of the pupil. He first directed Johnny's attention to the proper action of fingers, wrist, and arm, and in this was successful in gaining his interest and co-operation. Like most boys, he had appreciation of the relation between cause and effect; as he expressed it, he liked to see things "ship-shape." Later, when it came to theoretical instruction, the way did not seem so clear. He could not see why one should not play straight ahead without bothering his head about anything that was in. not applicable to the practical necessities of the moment. His last lesson had heen on the formation of the scale. Mr. Andrews had previously made him understand how the practice of the scales helped the fingers in keeping them flexible and in preparing them to be at home in any key. Johnny's practical mind appreciated that view of the scales, but when it came to their theoretical formation his interest flagged, and he paid but little attention to his teacher's explanation. His manner plainly showed that he considered it of very little importance-that if you played your scales right what did it matter how they were formed. Mr. Andrews noticed this indifference, and told him to write out all the scales, major and minor, for the next lesson. But instead of writing them according to the rules given him, Johnny took his paper to the piano and put down the notes, one hy one, according to the keys he supposed he was playing "H'm," said Mr. Andrews, raising his eyehrows.

"This scale on F-sharp is rather a peculiar looking scale, Johnny. And then its relative minor-

Johnny looked over his teacher's shoulder. They were peculiar looking scales, as the reader shall see; but to Johnny they did not appear so queer as to Mr. Andrews:



"You know that I explained to you last Tuesday," he continued, "that the scale is formed of eight tones in regular succession. The seven letters are taken in alphabetical order from the key-note until the keynote is reached again an octave higher. You are from scala, a flight of stairs or a ladder. Now, in about the spelling, but wrote the words down in the languid, melodious or the opposite.—Apthorp.

said Johnny positively, yet not disrespectfully. "If you play them just as I have written them they sound all right." He did not add: "And what more

do you want?"-but it was implied in tone and face. "But, Johnny," said Mr. Andrews, "there is a right way and there is a wrong way of doing things. You have taken the wrong way of writing out several of the scales which have a large number of sharps. In written D, instead of the C-double-sharp, which is called for hy the necessary raising of C-sharp. In other words, you have mis-spelled your scales."

"Mis-spelled my scales," thought Johnny, wonderingly. Then he said: "But I don't see what difference it makes, Mr. Andrews, as long as it sounds the same."

Mr. Andrews was too experienced a teacher to insist upon complete comprehension of any disputed point on the instant. He knew that a little practical work would in time clear the subject; so he responded pleasantly: "If you don't see clearly now, Johnny, you will before long, unless I am mistaken in you. In the meantime I will go over the rules again and eye, so that you may he sure to get them correctly." Johnny was no dullard. Mr. Andrews explained

the order of intervals in the scale so clearly that Johnny soon, as he said, "got the hang" of writing them as his teacher wanted them. But he still thought it pains wasted over a very little matter. What was the use of going to all that trouble when one could not tell the difference in playing them on the piano? Mr. Andrews had no difficulty in reading his thoughts, but wisely said nothing.

The next lesson-day when Johnnie entered the music-room he found it empty. This did not seem to surprise him, and he spent the time in looking over his scales, now correctly written out, and in scrutinizing, with a puzzled expression, a note which he held in his hands. Presently his teacher bustled

"Oh. Johnny." he said. "I am sorry to have kent you waiting, but I wrote you that I might he a little late this afternoon on account of a business trip I was obliged to take this morning. I knew that it wouldn't make any real difference to you, since you that shall lessen the continual grind of daily routine, take your lesson after school-hours. You got my that shall enable him to make a happier home, assist note, didn't you? Oh, yes; there it is," seeing the paper in Johnny's hand.

"Yes, sir," said Johnny, with a confused air. "I got the note, but I didn't know-I wasn't surewhether you had written it or not."

"Why, how was that?" returned Mr. Andrews. "Just read it to me while I am taking off my coat." Johnny complied.

your lesson. In case I am not in, please wait a few progressive?

"'G. A. ANDREWS."

"Isn't that all right, Johnny?" asked Mr. Andrews, apparently surprised. "Didn't you understand it?" "Yes, sir," said Johnny, looking up shyly, and evi-

dently emharrassed, "but-the writing-I mean the spelling-was so queer." "Let me see," said his teacher, taking the paper

from his hand. This is what he saw: Dere Jony: I am going to Woodstok erly tomoro and may not be bak befor you cum for yure lessen.

In case I am not in, plese wate a few minnits.

Yours, G. A. Andrews.

steps are wanting entirely, and others are doubled. them, so"—with a twinkle in his eye—"what's the You would find it pretty hard to climb such a difference?"

"O-hl" said Johnny, opening eyes and mouth simul-"I don't see why they are wrong, Mr. Andrews," taneously. He saw the point at once. To use his own trenchant expression, he "caught on" immediately. It had been a shock to receive such an illiterate-looking note-the first he had ever had from his teacher, whom he really looked up to and admired. He could not bring himself to believe that he had written it, and had brought it with him with the intention or finding out in some way if it really came from his hand. "I see now," he continued the relative minor of F-sharp, for instance, you have slowly, "why you were so particular to have me write out the scales just so-according to rule; and why you said that I had mis-snelled them"

"Exactly," returned his teacher, smiling. "To the eye of a musician some of those scales you first wrote looked just as my note did to your eye. Correct spelling of tones is just as important to the musician and composer as the correct spelling of words is to the writer. Every tone can be represented in several different ways, by means of the sharp, flat, natural, double sharp, and double flat, and, like words, the musical meaning depends upon the way the tone is spelled. Do you see?"

Johnny did see, and never forgot his lesson in music-spelling. It also served as an incidental corrective to undue assertion and self-confidence-even a more valuable lesson than the other

THE INFLUENCE OF MUSIC-STUDY.

BY E A SMITH

Two gentlemen were engaged in conversation. One was a wide-awake, progressive citizen, the other was narrow, self-centered, and anything hut progressive. The subject of conversation was "Music in the Public Schools." One said the "Board of Education has no right to impose upon the citizens by exacting an expense that means additional taxation, for the purpose of having music taught in the public schools: it. does no good, does not make the students more selfsupporting or useful, many of them showing no taste for it and receiving little or no benefit."

The other replied: "You are quite mistaken. Education nowadays means preparing the student for a life-work that shall prove pleasant to him, that shall make him a useful citizen in more ways than one. in the worship of the sanctuary, and better do his part in the great work of the world to the best of his ability. Music is elevating and refining in its influence, and any study that develops these qualities is to he encouraged."

In every community you will find the two classes of citizens ahove referred to. They are in every phase of society and business life. Both are with us; with "DEAR JOHNNY: I am going to Woodstock early both we must deal; but our influence and identity to-morrow, and may not be hack before you come for should be with the progressive element. Are you

It is not the difficulty or impossibility of turning musical impressions into language that makes ordinary musical thought so vague and aimless and musical conversation so futile; it is the lack of what I will call critical hahit in the average music-lover. He is too fond of merely hearing music, and has not sufficiently formed the hahit of really listening to it. His musical ear has not developed the finer tactile sense; he does not lay hold of the music with it, as a blind man takes an object in his hand to see what it is like, but lets the music stroke and caress his ear, as persons have their backs rubbed or their bair combed, because it feels good. And as you cannot tell, blindfolded, just what your back is being ruhbed with, but only whether it is hard or soft, rough or smooth, slippery or sticky, so does the ordinary "Oh, I see!" he ejaculated, with a sharp glance at music-lover's ear tell him little about what he is studying Latin and know that the word scale comes Johnny. "I was in a hurry and didn't stop to think hearing, beyond its being soft or loud, impetuous or BY LOUIS ARTHUR RUSSELL.

As to Vocal Students.

THE vocal student will need to have acquired certain elementary conditions before he or she can expect to claim any attention as a singer, and after these technical items are gained artistic finish will be possible for the student possessing a good voice and correct musical ear, coupled with what is known in the profession as "temperament."

The first requirement for a vocalist is freedom; so long as there are restraining muscular efforts, correct methods of voice-production are not possible. From this condition of freedom the student will build vocal beauty, agility, and power through the various items of Breath-Control, Correct Tone-placement, and Management of Vocal Color and Articula-

All singers who produce beautiful tones do so through correct management of breath, even though it has grown to be so natural with them as to require no thought. The student, then, will do well to assure himself that he fully comprehends breath-control. This does not mean simply deep and full breathing, but that the breath in the lungs, be it much or little, is under the control of the student.

The Singer's Pose

How few singers (especially women) can maintain a firmly upheld chest while breathing! Yet every singer should do this. How few singers know how to place a full, high tone with singing quality and carrying power! The little, piping, so-called head-tones, which so many sopranos use, are not correct. What is wanted is a real, human, heart-reaching tone, which shall give no evidence of forcing, of breathiness, or of throat-stiffness in its making, but shall come from palate, are to be kept free and open for resonance. the mouth, as pure and distinct in tone and word as it would an octave lower.

How can this be done? By withholding the breath. Now, this withholding of the breath is an old theory, and was practiced by the singers and teachers of the old Italian supremacy, and known as "breath-seizurc." To seize the breath and prevent its rushing against the vocal cords in such a way as to destroy the purity of tone is a high art, and to learn to do it well requires earnest work from the beginning. One way to learn this art is to practice singing before a mirror, endeavoring to prevent the breath from flowing against the glass, covering its face with vapor; another way is to practice before a lighted candle, trying a simple song really well: to prevent the breath from causing a flickering of the

Both ways were formerly used as exclusive means of learning to withhold the breath-flow. Now, howover, we have learned to get at the foundation of the at the diaphragm, the chest not to drop at each extrouble, and, instead of watching for a result which may require years to bring about, the best modern teaching starts at the root, and cultivates a correct conception of the physical means which will surely bring about the desired result. Students are now taught that at the muscle known as the diaphragm is the center of effort in singing, and that this muscular effort at the waist, if properly directed, restrains the natural out rushing of the breath, and brings the lish emission of breath completely within the control of the singer. Nowhere else can this be controlled; the sustained only at the breath-seat, the diaphragm; any in the pettyness and indifference of small-town affairs. chest, the side, hips, the abdomen, the shoulders, the attempt to control a tone's emission at the throat or chest, the source, and throat muscles, are all impotent in this mouth results in bad quality. The tongue, lips, and much and thinks much, it may some day see a way item of voice-culture unless the diaphragm asserts chin are perfectly free, and the inner mouth is so to work out its salvation and come to its own. its restraining power. Red faces, rigid necks, grimacing, and similar distortions of face or body are all tuitive shapings which color the voice and correctly fates; but alas, they are not impartial ladies and the result of misplaced effort in singing, and may be form the various shades of vowels. gotten rid of in short order if the student will learn

ful poise of the chest, the freedom from all external the diphthones.

THE ETUDE

and impeding effort, which follows the correct con trol of the diaphragm, with the consequent activities of the abdominal and costal muscles, at once bring artistic possibilities within the reach of the amateur.

The Causes of Impurity of Tone.

All students know that a pure tone is a priceless impure tones? There are two physical reasons, and nine tenths of the bad tones we hear are due to one or both of these.

The first fault is stiffness, which causes that ter- and expressional varieties. rible noise known as the throaty tone.

The second fault is breathiness, which sometimes with, though often without, throatiness causes that abominable quality of vocal noise which we call wheeziness, somewhat similar to tones blown through

My experience has taught me that these are the two primary faults of singers, and therefore I believe that they should be carefully avoided. If stiffness be a great fault with bad results, then surely we must gain freedom. If breathiness be a common fault, with improper results, then surely we must avoid the riotous rushing of breath into the throat. So, I say, first freedom, then breath-control.

The next thought is tone-position, or placement. A very simple thing when you know what it means, and to acquire it is not a difficult task. Tone-displacement is most easily reached by working from the talking voice, and its study may go on alongside of the study of breath-control and general physical

A correctly-placed tone will do away with all throat effort and fairly induce the thought that the throat has nothing to do with the making of the tone. This correctly-placed tone will have its life in the front teeth, and the lips. As it is increased in volume, it financial wings. fills back in the mouth fuller, darker, we say, but never reaching back of the soft palate into the back

they would study their text as earnestly as they do their melody. In fact, singing is but an advanced a difficult task.

These are but hints, which I will dwell upon at points again.

1. Freedom; the entire body in repose.

2. Active position; firm, upheld chest, without stiffness of neck, shoulders, or other parts.

4. The throat and the mouth freely open; tone work element in me, if nothing else." placed in front of the mouth.

5. Absolutely correct articulation and pronuncia-

N. B.-Never attempt to sing a song in Italian, French, or German until you have proved yourself able to sing intelligibly in your mother-tongue, Eng-

6. The throat knows no effort; the tone is properly

N. B.-A singer will do well to make a careful phonetic study of the English language, that he may The exquisite case of the throat and neek, the graces the warious vowel and consonant groups and over the field and say: "Even through all this I came

A Concluding Thought.

All of the reflections thus far printed are intended for the earnest student, for him or her who looks upon music as a serious thing, a real factor in the development of the higher life among we mortals here

The vocal student should be interested in the work jewel for singers. Do they know what are causes of of her plano-playing sister as also the planist should comprehend the true principles of good singing, for music is more than a song or a sonata, and all who profess the art should know it in its great breadth

NEVER GIVE UP THE FIGHT.

DY W FRANCIS GATES.

MANY young persons who have every advantage provided for them that far sighted parents can give, a high school education, perhaps followed by a college or a conservatory course, a beautiful instrument, skillful teachers, time to practice,-every incentive that could be desired, every opportunity that heart could wish,-often such fortunate persons hardly realize the struggle that is being made by many an energetic and talented boy or girl to get hold of some, only some, of the advantages that they cast aside so thought-

Oh, the longing in many a music-hungry heart for a good piano! Oh, the yearning for the chance to study under good tuition! Every teacher in the large cities meets such cases, and they are frequent in small cities, in the towns, and in the country. In places where you would say "This place is dead, there can be no musical aspiration here; if there were, it must have been choked out by the general apathy," there mouth, seeming to play around the tongue-tip, the are probably souls eager to fly, but have not the

Years ago in the little mining town of Austin, Nevada, now almost forgotten, there was a little girl mouth and throat; these open spaces, back of the who would sing. Later, she took the name of her State as her stage-name, and made it known all over Then comes the thought of articulation. If singers Europe. You ask them there where Nevada is, and would realize the help in tone-making which results they will tell you: "Oh, Nevada is not the name of from the practice of articulation and pronunciation a place, it is the name of one of the great opera-stars, one for whom our great masters have written titlerôles." Others having just as much talent as had method of speech, and the man or woman who cannot Emma Nevada will never be heard of; the fates will speak a language distinctly will find the singing of it be less kind. But some will defy fate, will make their own fate.

Before me lies a letter bearing the postmark of a more length in future chats; but let me urge the little town on the Pacific coast. Could you see the town, you might say: "Can any good thing come out All students should have a management of the fol- of Nazareth?" And yet listen to the spirit of it. lowing technical items before they can expect to sing The writer, who has the talent and application that would make a good performer and teacher, says: "It is a great grief to me that I cannot study now, in these years that I would make the most advancement. But I will never give up the fight; and if ever 3. Breath-control at the waist, with center of effort the time comes that I can practice and study if under eagerly embrace the opportunity. I have the hard-

That is the spirit that wins, the enthusiasm that compels success,-if it be directed with an eye open to a large horizon. If such a spirit animated all of our pupils, what a happy lot of teachers we would be, how our pupils would work and how we would work with them and for them!

If a spirit like that does not become subdued by adverse circumstance, if it does not get bottled up if it keeps its energy and its enthusiasm, and reads free from stiffness as to allow it to make those inmete to many a soul more than human strength can fight its way through.

But if one wins, how good it must be to look back

Wocal pepartment Conducted by H.W.GREENE

CONVENTIONS

and national bodies, with but one or two exceptions, poses of education purely. It seems ridiculous to held their conventions. As to the time selected many objections are raised, the heat being the strongest among them; the fagged-out condition of the members themselves, as a result of the year of teaching and study, is also mentioned as a reason that another time would be better. Pennsylvania has tried the week between Christmas and January 1st, with only fair results. One would think, however, that a full representation from the teachers of a large state would be more difficult to secure at that time of the year for various reasons. The question of first importance is: Do the results of these meetings justify the effort on the part of officers and members to carry them on? It is my belief that they do; but there are so many things lacking in the system of supporting or sustaining an association that one read and a few comments followed, which contained cannot help wishing that a talent for music and a nothing new or worth trying to remember. Let the talent for business were more often to be found in the same individual.

One of the gravest defects of the system is the frequent change of officers. As at present conducted the constitutions of these societies do not permit of a president's holding office more than one or two years, and the various committees change annually. Thus, when a good officer, by a study of the needs of his society and experience in conducting it arrives at the period of his greatest usefulness he is obliged to make way for a raw successor. If the term of office could be extended to three or five years much greater care would be taken in the selection of the men to fill the important offices, and a higher efficiency would result

Another feature that will bear revision is the indiscriminate character of membership. Anyone who will pay the fee is welcome; this acts against an association in two ways: It lowers the tone or stand of the excellent teachers who know the needs of sake of the good they may do, and it deters many of the leaders of musical thought from identifying themselves with it because of the slipshod manner in which the societies attempt to recoup the treasury by attracting a large rather than a select memberskip. I have heard many association officers express their regrets that such and such men in their state could not be induced to join them in association work. Musicians of note are justly slow in committing themselves to an alliance from which no artistic returns can accrue. The slow and laborious process of elimination by raising the standard of membership alone can correct this.

This condition of affairs is also having its influence earlier association days artists of the first rank were glad to contribute their services to associations, confident that such appearances would insure engage- thing suitable; but, as to the truth of that statements on occasions where fees would be paid; while ment, it is but a snare. even now this is true to some extent, there is a feelnot sufficiently high to make the appearance a creditable one to themselves. One of the New England ure on a business basis, using only artists of high rank, paying them their price and depending upon door-receipts for a full treasury. The plan seems

It is interesting to note the ence of opinion as to the comparative value of muactivity of the various musical sical or literary sessions, and this, in a way, connects associations during the month the Vocal Department with the subject in hand. An of June when the various state association of teachers should come together for purassume that they meet to hear successions of concerts; but that is principally what they hear-not much that is worth while in the way of essays or discussions; and it is to an ideal scheme of membership that we must look for a change in this regard. At a recent convention only one hour each was devoted to Theory, to Voice, and to Piano out of a three days' session, this time being filled in two of the cases with the paper followed by little or no comment from the audience. This, indeed, was not complimentary to the speaker, and certainly not pleasant to contemplate from the standpoint of the audience, all of which points again to a radical defect in the standards for membership. The vocal hour was worse than in vain. A short paper was five years' incumbency of office be established, also a high and definite standard for membership, and teachers' associations will start in upon a new era of power and usefulness.

> LONGFELLOW Says: "Most THE SMALL people would succeed in small THINGS IN THE things if they were not too VOCAL ART ambitious." It is of the small things in

realize the great pleasure they would gain and give to others if they would spend, in learning to sing. one-fourth the time used in playing an instrument. Not for a moment do I mean that the instrument should be given up, for in a short time it will be of great assistance as a pleasing accompaniment. We will suppose that you have time to devote one are, indeed, a quandary; for the language in verse hour and a half to the piano; take twenty minutes will sing itself or will jar upon every nerve. The of that time and study the voice. You will no doubt such a body and conscientiously support it for the say "but I have no voice"; you prove by your speech that you have, else you would be unable to he heard, for the vocal cords used in speech are the same used in song-a tittle differently, it is true; but the technic of the voice and the development of a Patti do not form the subjects of these lines; in the yowel of the next. Example, "thousand eyes," fact, a small voice and the English tongue is the which suggests anything but eyes; yet there must burthen of my song. How many times have I listened to a pleasing, small voice in a home parlor, used judiciously, and rendering a song fitted to that voice! Many of you have had the same experience. And again how often have you heard also "O that is really beautiful! Do you sing 'Calvary'? that is just fitted for your voice." O siren of despair, believe them not; for never take the word of the averupon the character and grade of the concerts. In age listener as to what song is fitted to you. There may be suggestions conveyed, if you find your repertoire limited, and it might lead to your finding some-

Again, don't despair of finding the song that you ing among artists that the tone of the convention is like, for it is a truth that you will never do your best in that of which you are not fond; so do not make a selection because there seems to be nothing state associations has placed the entertainment feat- else in view. There are many publishing houses that will send music for examination; limit your order to your style, the register of your voice and its limitations; if you have but an octave in which One word more, and that concerns the wide differ pretty, or good music. Again, if your voice is light, many; but its physical results-first, upon the stu-

do not attempt dramatic arias; if a contralto, adjure sentimental ballads; if a tenor of robust quality. your list is less limited; if a bass, never a love-: ong. Popular music, that everyone can hum or whistle, is not to be desired. There are grades of good music to which, after learning, we find we go back with renewed energy and in which we discover new beauty that we may not have found in our first treatment. Such are the songs by Schubert, Schumann, and Franz. True, they are Germans, but excellent translations exist.

Now, in regard to English songs. I must not refer to contemporaries, else they will accuse me of advertising; but to sing the language has been, and is, an art, made so by the fancy that only a foreign language or that which we know nothing of is more interesting than that to wnich we are accustomed. We can make our language the most beautiful in the world if we but use it correctly, understandingly, and clearly; correctly by the use of every letter. understandingly by the study of the text of the song and its full meaning, clearly by the enunciation of each and every vowel and consonant so that your listener may hear distinctly each word. Let me tell you that collaboration in this work

is a necessity. Prevail upon some one in your family to listen to you. Then sing a simple old air, with easy accompaniment and well known, so that you can stop and begin again at any point,-"Old Folks at Home," "Old Kentucky Home," "Annie Laurie," etc.,-then have your audience of one remain at least twenty-five fect from you,-preferably in the next room with the door open between. At the first syllable they do not hear they are to call out. Try again-and again watch the placing of your tongue when they say "all right." Repeatnote the position of mouth and especially the tongue; so will you gain clear cnunciation. It is well that every mother take an active interest in the musicstudy of her child, for in that sympathetic interest only can the child be keenly alive to the beauties of music. The most interesting singer of the Engthe vocal art that I would write. Few, if any, lish language is the one who makes you hear what the song is about. Some composers have been such true poets that their music expressed each and every line of the verse; but they are rare; and, even that being so, would it not add to its beauty to have the language elearly given?

Then when it comes to song-verse writers they text most desirable is verse written with many vowels and liquids. Sibilants are to be shunned, especially two together, one ending and the other beginning a word; d, b, t, and p make excellent effects for the end of a phrase. Watch carefully that the consonant at the last of a word does not melt into not be a distinct break. Also carefully note the two distinct sounds of the d's in "world dies." Such care of the consonants will make your words clearly and definitely heard; for it is a truth that the tone is the vowel and the end of that tone is the consonant; so that consonant must be distinct, else the word is mouthed.

The teacher should encourage the voice in his piano-student, for to the solo instrument (or voice) is given the great power of unhampered feeling. If. in a composition for the piano, the teacher will persuade his pupils to sing the melody, he will find that the student will grasp more keenly the rhythm, the phrasing, and what we call expression. That beautiful love-song by Henselt-no one could play enchantingly without singing it, even inaudibly: that melody must be sung in the mind.

How few parents, or even students themselves, realize the necessity of care in choosing a teacher. There is a plane of consciousness irrespective of talent, work, ability, genius, or any of these things. to work in this society, for there is nearly a \$2000 you feel you can do your best, do not attempt a which develops into a potent factor in the choice song with two octaves, because it may be popular, of a teacher. That plane seems as yet undefined by

The other class may appear to have perfect repose, but their effect upon you is to make your usual selfpoise a wonder of ill-at-ease to you; you feel that your hands are out of place; you can't quite say the right thing; a choking sensation which almost smothers you unsettles your peace of mind, and you feel yourself undone. The first you know overawed fear takes possession of you, and in that state your poor nerves get a false conception of their knowledge, technic, and ability which this particular teacher does not possess. The real character of the person who creates this sensation is your inferior morally and spiritually. With your equals and your superiors you will always retain self-possession. The menace comes from our inferiors.

I would impress upon the parent that the sensitive child is keenly sware of these two classes of teachers. To explain it would be impossible to them, and they go on and suffer. I have been a victim and know of what I speak. At the age of eleven I was so overcome with nausea as I approached a certain teacher's home that Nature asserted her equilibrium. I believe myself not one exceptionally sensitive, for I have known many others; so I would like that all mothers would note the effect of the teacher upon a young child. Save them as my fond mother saved me. The older student can well observe the psychic effect and know that spiritual technic does manifest itself in marvelous ways to our well-being, if we hut learn from it our lesson .- Myrta L. Mason.

ANOTHER CLUB REPORT.

Your readers may be interested in the work of a musical club in our city which has had an existence of several years and has just concluded the most successful season

it has experienced.

Until the season just past it has contented itself with holding biweekly sessions, devoting each session to a single composer, one member reading an essay and others performing selections both vocal and instrumental from that composer's works.

Last fall it was decided to make a new departure, and the year's work was laid out to deal with French composers from the early to the most modern and to introduce a series of recitals and lectures hy eminent people. To do this it was necessary to admit a limited number of associate members at five dollars each who would have the privilege of attending the public events. The scheme prepared for study included Lully, Compra, Couperin, Detouches, Mcmet, and Rameau to begin with, followed by Gossec, Gretry, Mehul, Herold, Auber, Halévy, Berlioz, Adam, Thomas, David, Offenbach, Franck, and many others, concluding with d'Indy, Charpentier, Chaminade, de Breville, and Dehussy, and the most recent composers. Only the active members were allowed to participate in the study sessions, and each one was expected to take some part on request of the com-

The most flattering success attended the efforts of the ladies, and the Kneisel Quartet, of Boston; George Proctor, pianist, of Boston; and David Bispham, of New York, were engaged for recitals; Mr. H. E. Krehbiel, of New York, was engaged to neliver an illustrated lecture on Wagner and his

The associate membership was sold to the limit and the active membership was greatly enlarged to accommodate applicants. The financial result was to place a balance of nearly six hundred dollars in the treasury after all expenses were paid.

THE ETUDE

The program committee consisted of Mrs. Henry L. Bishop, Mrs. Charles D. Davis, Miss Jessie Hawlcy, and Mrs. Clinton W. Strang, and this committee has been appointed to lay out the program for the coming season .- Albert J. Wilkins.

THE YOUNG VOICE-TEACHER.

FIRST of all, have no fads. Do not exaggerate any points of culture, as, for example, devoting three months-without producing a tone - to breathing exercises, or humming through the nose

and in the narcs, etc. Correct hreathing is essential, and humming is sometimes beneficial, hut do not make them fads.

Build up the weak spots of the voice, and tone down the overweighted; make an even voice.

In cultivating the female voice do not give to one part of it the quality of a contralto and to another that of a soprano; or, in the male voice, one part with the timbre of a baritone and another that of a tenor. Make one kind of a voice, not parts of two. Such uneven voices have no place in the repertoire of musical art.

Be sure not to carry the chest, or medium, tones of the female voice too high. If the chest-tones are carried high, they mar the heauty of the voice, and compel a conspicuous break between the chest and medium registers. If the medium voice is carried too high, it causes the tones from B (the third line) to E (the fourth space) to become weak, thin, and unmusical. These tones, if properly treated, will be come full, powerful, and melodious.

Do not practice contralto or hass voices much on the high tones; it causes loss of volume and power on the low tones.

Do not allow your pupil to sing as loud as possible, or to the entire compass of the voice. By singing very loud one weakens the voice, as one would weaken the hody hy lifting too much; but do not fall into the fallacy that the voice could gain power by practicing always very softly any more than that the hody could gain in strength by merely lifting a pin. A judicious practice of the soft voice is highly beneficial, but it can be overdone. To gain vocal strength, practice with a moderate degree of power, often using the swell. Be reasonable, exercise mmon-sense.

Always condemn the use of the tremolo; it is ruinous to the voice.

Treat each voice according to its needs. Develop a voice on its natural lines. If God gave to one a lyric voice, do not aim to make it robust: or vice versa. Your duty is to develop the voice you find, not to make it what you or your pupil would like

In your criticisms, he gentlemanly. Never ridicule a pupil. If a tone does not please you do not go about your studio raving, with your hands over your ears; that is not teaching; it is humbug, charlatanism, and nonsense

Be conscientious in your teaching. When asked respecting a voice, give a candid opinion, never flatter. Be enthusiastic and earnest in all your work, and at every lesson put forward your best efforts to benefit your pupil .- J. Harry Wheeler.

I BELIEVE much of the controversy has been caused by persons who have confused the sensations which are connected with breath-

control. I most certainly experience a sensation of breath-control in the abdomen, hut I do not breathe abdominally or teach abdominal breathing. Until I had grown strong from such practice, I used to feel a severe sense of strain on each side of the spine about half way down between the shoulder-blades and the small of the back, but I certainly do not breathe there. This sense of strain is the result of a contraction of the muscles which expand the ribs.

I also used to experience a hollow or "gone" con-

complimented a pupil (who had produced a very stifled tone when she first came to me) regarding a specially free tone which she had just made. "Yes." she replied, "but it makes me feel so empty." In fact, if one who controls his breath entirely in his hody will place his hands at almost any point between the shoulders and the waist, he will experience more or less muscular effort. It is much easier to show a pupil how to hreathe than to give him information on paper, hut possibly what follows may throw some light upon the subject and help some one who may he forced to study out the problem by

This is what the singer should do. Stand erect as a soldier is taught to stand, with chest thrown out. ribs expanded, and abdomen slightly drawn in. The hips are also slightly drawn hack so that they are in line with the shoulders and the halls of the feet. If the hips are thrown forward, it will cause a sensation of leaning over hackward and produce a sense of strain at the small of the back. There should he an inclination of the body just far enough forward so that the weight is on the balls of the feet. Erect does not mean stiff or rigid. A good illustration of what is meant by "drawing in the abdomen" is the motion a person will make when attempting to fasten a belt around the waist. If the reader will experiment, he will find that, for as much as he draws in at the waist, he will feel a corresponding enlargement at the ribs.

DIAPHRAGMATIC BREATHING.

The kind of breathing I use and teach is diaphragmatic, although, as I have said above, all the mus cles are called more or less into play. While the breath is mainly controlled by the diaphragm, yet there are no nerves of sensation connected with the diaphragm, and so all the sensations connected with hreath-control are external. The singer should expand his chest and rihs as much as possible. Understand that this is a muscular condition which has nothing to do with breathing, as the chest can he elevated or lowered and the rihs expanded or contracted (it is practically all one motion) while talking. The question of high or low chest has nothing to do with the act of ordinary breathing, hut the chest should be raised and expanded preparatory to singing, because the diaphragm has to do most of the work. The diaphragm is attached to the ribs and walls of the chest on a line with the lower end of the breast-hone, or just above what is called the "pit of the stomach." Expanding the walls of the chest gives this diaphragm a firm support. While singing, the chest should not move. All motion connected with hreathing should be below the chest. When the breath is nearly exhausted, there is a great strain on the diaphragm, but the sensations are external, being a "pulled-in" condition of the abdomen and a sensation of strain at the front end of the lower rihs, accompanied by the sensation of strain in the back. However, with practice and muscular development all the sensations of strain gradually disappear

EFFORT TO HOLD, NOT TO FORCE OUT.

I may not have made it sufficiently clear that all the effort of the singer is made in taking in and especially retaining the breath, but never in forcing it out. The forcing out, or even the lack of proper retention in the hody, is what causes control in the throat. Lamperti, one of the great Italian vocal teachers, used to tell his pupils to "suck in the air at the mouth" when they sang. This was a physical impossibility, but by trying away down in the body to take in the air-at the same time saying the tone in the front of the mouth—the effort helps to prevent excessive pressure against the vocal ligaments or walls of the throat.

QUANTITY OF BREATH TO BE INHALED.

One more suggestion must be made and emphasized, and that is not to take too much breath. In the practice of breathing it is well sometimes to take dition at the pit of the stomach. Not long since I in as much as the lungs can hold and retain it by

means of the respiratory muscles, but the beginner must not attempt to sing with full lungs. He should take in no more breath than he teels he can contain and control comfortably. He cannot talk comfortably if the lungs are full. As an illustration, let the student inhale a small quantity of hreath, something like a quarter or a third of a lungful, and he will find that he can retain it entirely by means of the respiratory muscles in the body. Now let him repeat the experiment a number of times, each time taking in a little more breath than the last, and he will finally have a sufficient quantity of breath to give him a slightly uneasy sense of pressure in the windpipe, just below the larynx. This is the dangerpoint, and in singing he should never go quite to it, or he will experience a slight throat consciousness. As he develops strength and confidence, he will find he can gradually increase the amount without reach-

ing this danger-point. Singing, from a physical standpoint, is an athletic exercise. It is amenable to the same laws and rules to which any other athletic exercise is amenable. A heginner who attempts to keep his chest fixed high and rihs expanded should not expect to be successful until by patient and long practice he has developed the necessary muscular condition. This will take time, and, in the case of delicate girls, may take a good deal of time; but I do not know of any one thing which is more conducive to good

VALUE OF DEEP REPARENCE

Volumes have been written on the subject of deep breathing, and some writers are ready to say that it will cure all ills to which flesh is heir. Be that as it may-it will put roses on the cheeks of the pale and give courage to the nervous and diffident.

This development of all the muscles connected with hreath-control should go hand in hand with the development of the throat-muscles,-a development, an oratorio last year, and I reckon our society is as which if done patiently and judiciously, will accom-

The reason those who understand the subject insist upon breath-control in the hody is so that these delicate muscles, which are at first very weak, may not he called upon to control the breath, and thus hinder the very vibration which is desired. As they grow strong, they will withstand a much greater breath-pressure than when undeveloped, until gradually the entire voice, throughout the scale, may be hrought to a condition of great heauty and power, lasting to old age, and the source of joy and happiness to many .- Horace P. Dibble.

EVERYTHING considered, it is ORATORIO perhaps the cantata form that OR CANTATA presents the most generally attractive and available medium

for a variety of vocal effects of a kind that appeal to the general public. At least, it stands next to the opera in this respect. The mass and the oratorio have equal opportunities in this line, hut, owing to the dignity and difficulty of these works, they do not reach the general public as does the cantata.

The public goes to hear "The Messiah" or "The Creation," but how many of the dear public understand these great works? And how many are not, in their secret souls, bored by much of the music of such works, but attend the presentation of them and pretend to enjoy them hecause it is the popular thing to do; or, if they have enjoyment in them, is it not rather in the heautiful vocalization of the professional and artistic soloists than in the greater features of the works: the massive and complexly constructed choruses, the wonderful harmonies, the contrapuntal elaboration, the treatment of orchestra

In the cantata, however, there are not generally so many complexities of construction or difficulties of presentation; but on this account works in this form do not lose interest to the general public, but rather gain, for the opportunity for solo and ensemTHE ETUDE

ble effect remains. There is not, perhaps, so much abstruseness of harmony; but that in itself is a gain for the general ear. And the cantata is apt to be presented in a better manner; for many a choral society that would make a failure of an oratorio might give a moderate cantata with success and honor to themselves and their director

A great trouble with choral societies and choral directors is that they "bite off more than they can chew," to use a commonism. They aim too high; they think a cantata beneath them; nothing hut "The Messiah" will do. And the result is a straining of every nerve and muscle for some months to etc., are in their right position, but to correct any get the mere notes,-there is no time or opportunity for niceties of shading or details of choral effect; it is a mere scramble for notes, notes, notes.

When the great occasion arrives the choristers are all in a perspiration over the possibility of not getting through this or that chorus; and the director,why he simply sweats drops of his heart's blood till the crucial points are past. And if there is no serious break they all go home with thanks to God that they got out alive.

And the laymen of the audience say, one to another: "What a great work; how wonderful, how tice them on the open vowel Ah, then read over, and inspiring"; and say to themselves: "What a bore. what a lot of useless wandering around. Why didn't they sing something that had a tune to it?"

If a cantata of reasonable difficulty and interest had been chosen, there would not have been need for that soul-harrowing scramble for notes for month after month, to the exclusion of all else. The music might have been grasped in half the time, and such attention given to details of expression and correct vocalism as to insure a performance that would have reached the hearts of the auditors because their minds were able to grasp the music. It was not too far above them

But no: "That there society over at Podunk gave good as their'n any day, and if our leader don't give us an oratorio I, for one, won't stay in the old thing:

So it is "oratorio or bust!" And frequently a "busted" oratorio.-W. F. Gates.

Too Hor to Work -- Madame Nordica has little patience with persons who are too easily discouraged. Hence, there is a moral in the following story in which the distinguished artist plays a prominent rôle: Some years ago she offered to give an hour each day to a young kinswoman who had a promising voice. Eleven o'clock was the hour set for the lesson. Onc day the young singer failed to appear. Madame Nordica met her later, and asked her why she had not come to take her lesson. The kinswoman replied that it was too hot to work. "Hot!" exclaimed the singer. "My dear, if you expect ever to rise to the of it." top, you'll find it hot all the way up."

RIILES FOR DISING THE VOICE

. . . H. E. MACPHERSON, in an speaking. article on "The Management PRACTICING AND of the Voice," in Music (English), gives some general rules for practicing and using the singing voice that are worth considering:

"I. Ten minutes' practice at one time is quite sufficient for heginners. Better to practice for short periods and often than to practice for long periods and thus tire the voice.

"II. As soon as any fatigue is felt cease practicing. "III. Do not practice when the hody is tired, or immediately after a full meal. "IV. Practice with the brain as well as with the

"V. Remember that the higher notes require more pressure of breath than the lower, though the lower

use more breath than the higher. "VI. Be always on the qui vive to detect the slightest alteration in the timbre of a note, whether this change be good or had.

"VII. As singing is, to a large degree, imitational, the training of the ear is an absolute necessity. "VIII. Never sit down when practicing.

"IX. Encourage independence of the voice and ear by singing without the help of the pianoforte, beyond what is just necessary to start the voice on the right pitch. Those people who invariably depend on the support of an instrument can rarely be relied upon to keep in tune when hy any chance they may have to sing without it.

"X. Always use a mirror when practicing, not only for the purpose of seeing that the mouth, tongue, unpleasant habit of twisting or contorting the face, a trick not noticed by the singer, but often very disturbing to a listener.

"XI. When singing in a large room or hall, direct the voice to the farthest wall; do not be disturbed if the voice sounds somewhat small to yourself, hut beware of that feeling which can hest be expressed by 'running after a note to catch it.'

"XII. A singer should not hear his own voice too

"XIII. When studying songs, arias, etc., first practhoroughly grasp the sense of the words. By this means you will insure an intelligent ensemble.

"XIV. 'Ars est celare artem.' In other words, do not be so taken up with your 'method' as to draw the attention of your listeners to that, rather than to the rendering of whatever you may be singing.

"XV. Choose songs suitable to your voice. "XVI. Ohtain your effects by simplicity, not by exaggeration.

"XVII. Never allow your audience to feel that you have reached the 'back wall' of your voice. That is, do not be prodigal with, or force, your voice, hut convey the impression that, even when singing 'con tutta forza' you have still a vocal reserve."

OUESTIONS ANGWEDS

E. M. E .- The study of Italian will certainly be of great benefit to you. The modern tendency in vocal music, however, is in the direction of French and German. If I were to educate a child as a vocalist, I should

have her learn French, German, and Italian in the order named. R. K. B .- When you learn that you must first, either by art or artifice, inspire the rupil to make

a good tone, and from the good tone point to the conditions that ohtain you will be the ideal teacher. It is then that it will be safe for you to discuss the formation of pharynx and kindred conditions, and, we repeat, "to the pupil's mind the correct vocal condition is the result of a good tone, never the cause

SISTERS OF St. J .- 1. Pronounce the words "fountain" and "mountain" in singing precisely as you do in

2. The trouble with using ten-cent editions of music is that they rarely contain the best modern copyrights, and are too usually hastily edited and therefore full of errors.

D. C. H .- If your voice is slightly strained, stop singing for a few months. If possible when you resume, change your method.

G. S .- The figure 2 placed before "ped.," indicates that you are to hold both the loud and soft pedals simultaneously.

MAGNUM OPUS .- 1. Open tones in the male voice are usually described as those containing the clear, hell-like resonance most commonly found between B natural and D. They are often conflicted, however, with the much-talked-of open throat.

2. Gold filling or capping of the teeth do not make the tones metallic. The shrillness of the voice is due to a faulty method. When the throat becomes tired the cause is also usually a faulty method.

M. S .- Law-ray-lie (Loreley),



CONDUCTED BY GEORGE LEHMANN.

STRADIVARIUS.

would be likely to find a purchaser. My correspond- in order to satisfy themselves and credulous mankind ent further informs me that she is willing to sell her that their fiddles were born in the workshop of the fiddle for "from eight to ten thousand dollars," and great Antonio. I am led to suppose that she regards any sum less than eight thousand dollars as wholly inadequate for the instrument in her possession.

I am going to tell my readers how this lady hap- STACCATO DOT. pens to know that her fiddle was made by the great Italian master. She had so little difficulty in reaching a decision as to the origin of her instrument that, ists either disregard the sign altogether or give it a in divulging her secret to mankind in general and my musical meaning differing from the apparent intention readers in particular, I feel that I shall earn the of the composer. Also, he writes that most players gratitude of millions.

been in her possession for many years. She knows whatever. that it is very, very ancient, because her father's 1 must frankly confess that I cannot account for father's uncle's brother (or some such remote and non-the absurd contradictions that continue to escape our committal ancestor) bought it from an old and feeble otherwise lynx-eyed publishers. The origin of the Italian whose great-grandfather had lived in Cremona. whole difficulty may easily be traced to the composer, This is an excellent beginning, as my intelligent through whose indifference, or lack of conscientiousreaders will admit; for had the great-grandfather of ness misapplication of the staccato sign has been perthe old Italian who sold the fiddle to Mrs. X's father's petuated. But it is not easy to understand why, after father's uncle's brother been born in Dublin, it might all that has been said and written on this vexed be difficult to convince fiddle-lovers of the present question, our publishers still continue to remain uncentury that this fiddle had been fashioned by the interested in details of their work that certainly decunning hand of Antonio Stradivarius. But, as the serve their closest attention. matter stands, only a sneering skeptic could harbor When it is taken into consideration that the stacthe suspicion that this instrument might possibly be cato dot, as employed to-day, is often the cause of

of reasoning Mrs. X possessed herself of the knowl- cause for wonderment. Experience and musical inedge that her fiddle is a genuine Stradivarius.

were frightened by the sounds they produced; but the reasonably be expected to form a correct and indebolder, sophisticated rats sniffed the strings sus- pendent decision. piciously, and, finding no cause for alarm, ate them in E.A.D.G order with commendable musical appreciathe efforts of a gigantic intellect. It requires only the

brought Mrs. X the Sunday edition of the New York of signs and nomenclature whose meaning is unmis-Herald. She seated herself close to the cheerful grate- takable. Until this sensible step is taken, confusion five and systematically proceeded to acquaint herself and misunderstanding will always be inevitable. with the happenings of this degenerate world. Three My correspondent also calls my attention to the Mrs. X's eye was attracted by the following head-

A \$10,000 FIDDLE Bearing the Label "ANTONIUS STRADIUARIUS CREMONENSIS FACIEBAT ANNO 1710" Bought by PROFESSOR ZMIDKEWSK

The lady's heart stood still. And well it might; for in the garret lay a fiddle that her father's father's played, according to circumstances, at the point, the uncle's brother had bought from a decrepit Italian middle, or the heel of the bow; but, if the resultant whose great-grandfather had lived in Cremona. She tone is staccato in character, the stroke which prothe to the garret and rescued her fiddle from two duces it is properly termed detache. The following wise old rodents that were investigating the virtues illustration may help to make my meaning clearer: of the finger-board and bridge. Trembling with fear and expectation she peered through the dust-laden f-holes, and lo! there was the little label bearing Antonius Stradivarius' name.

A LADY writes me that she This is the briefest account of Mrs. X's wonderful is the fortunate possessor of a discovery. It was all so simple and so conclusive that fiddle made by Stradivarius no one can fail to see that Mrs. X's discovery must seven years before his death. result in universal joy. In all parts of the civilized Owing to certain circumstances she has decided to globe exist fiddles bearing the joy-giving label, and part with her fiddle, and wishes to know where she their owners have but to peer through the left f-hole

A CORRESPONDENT asks me to explain the apparent inconsistencies in the employment of the staccato sign, and lays

some stress on the fact that many admirable violinwith whom he has conversed on the subject have Mrs. X-let us call her so-has a fiddle that has either very hazy notions or no understanding of it

Now let us see by what an absurdly simple process the inexperienced in determining its value is little. The last two measures should be played leggiero. stinct often enable the player correctly to decide what Until recent years the fiddle lay neglected in the the composer had in mind; but the novice is at a garret. Timid mice scampered over its strings and decided disadvantage in such matters, and he cannot

Clearly the solution of the problem does not require concerted action of our publishers, who, with the aid On a raw, drizzly day in November the postman of a capable violinist, can easily decide upon a system

blood-curdling murders and fourteen divorce cases had meaning which I give the word detache, and informs been devoured with all their interesting details when me that a certain writer on violin questions expresses views radically differing from my own. On this point I only care to say that the writer referred to has has it ever occurred to me that his opinions might be regarded as authoritative.

The staccato sign (the dot), when placed either above or below a note, means that that note should group on the last eighth of the first measure: be sharply separated from the note that follows it. This sharp separation (or detaché) is accomplished by means of a rapid stroke of the wrist. It may be

6

the difference-if, indeed, any exists-between the detaché stroke and the martelé? There is, in fact, a marked difference, which every player should readily appreciate. The proper sign for the martelé is as fol

. . . .

The accents clearly indicate that the detached notes should be played with additional force and strength. And, more than this, the sign of the martelé means that the stroke be taken invariably at the point, whereas the detaché may be played with other portions of the bow.

These are the distinguishing features between the two strokes: detaché and martelé. Regarding the employment of the staccato sign where such bowings as saltato, spiccato, etc., are desired, I shall have some thing more to say in a future issue of THE ETUDE.

No study could be bet-THE RODE STUDIES tor calculated to develon strength and independence

of the forearm and wrist than the eighth Caprice. It should be played in the upper quarter of the bow, and in the following man-

(Continued).



The upper arm should take no active part in the work, though it is obviously impossible for it to remain motionless. The wrist must remain supple throughout the entire study. The forearm necessarily responds to every movement of the wrist, but it is the latter that must do the actual work.

In my edition there is nothing indicated at the beginning of this Caprice to guide the player regarding the desired quantity of tone. It should unquestionably be begun forte. Later on, also, there is a careless employment of the forte which perplexes the majority of players. The fp in the 6th measure is correct, but a recent importation from Markneukirchen, Germany. perplexity among experienced players, the despair of the forte must be resumed in the following measure.

THE NINTH CAPRICE.

The Adagio of this Caprice, like all of Rode's slow movements, abounds in opportunities for the display of beautiful violin-playing. The tempo mark in my edition, 84 eighths, is excellently chosen.

The second measure often betrays a habit which is exceedingly inartistic, affecting, as it always does, the player's style and general bowing. I allude to the up-bow on the third beat of the measure. Most pupils resume the stroke at, or about, the point of discontinuance on the previous note. Such a habit naturally precludes the possibility of a broad style, and contributes materially to a feeble and uncertain manner of bowing. The up-stroke, on the dotted eighth note, should be re-begun at the point of the bow.

The ornamentation on the first quarter of the third measure sometimes disturbs the pupil's sense of never been taken seriously in the violin world, nor rhythm. The group should be played in such manner as not to disturb, in the least degree, the time-value of the sixteenth note (A).

The pupil should not be mislead by the following



The general tendency is to linger on the upper note (B): a misapprehension which destroys the musical meaning of the whole phrase. The first quarter of the sixth measure is manifestly the musical resting-

The Allegretto is a severe tax on the wrist. The The perplexed pupil naturally asks: What, then, is bow must remain on the strings, and all notes that are not slurred must be sharply detached from one another. In the eighth measure



it is advisable to use at least half of the bow on Fsharp, in order to obtain sufficient freedom of stroke on the B. The same principle applies to the 10th

In studies of this character the pupil will always find it difficult to adhere to the tempo, the tendency being to increase the speed rather than to diminish it.

THE TENTH CAPRICE

There is scarcely anything in this study that calls for analytical comment. In the class-room much can be said and demonstrated regarding its peculiar worth and difficulty; but written words, wholly unaccom panied by demonstration, are obviously inadequate for a study of this nature.

It will be seen that the purpose of this study resembles that of the eighth Caprice, and that in design, For purposes of this anecdote we will call them Anna also, there is a striking similarity. It should be and Clara. At a recent musicale Clara played "Evenplayed in the upper part of the bow, with independent forcariu and flexible wrist.

Its demands on the musical intelligence of the player are insignificant. All dynamics, however must be rigidly observed, and the player must aim at maintaining a fine quality of tone.

THE ELEVENTH CAPRICE.

This study is written in Rode's happiest vein. To the average player it may seem to be calculated merely for the technical development of the fingers and the wrist; but a close study of its general design reveals the fact that, in this Caprice, Rode has artistically combined many valuable features of the higher art of violin-playing.

The proper division of the bow, in the 6th measure, causes the majority of pupils some difficulty. Their perplexity is occasioned chiefly by the groups of detached notes in the previous measure. These must naturally be played at the point, which leaves the player with an insufficient amount of bow for the sextoles of the 6th measure. This difficulty is obviated, however, in the following simple manner: the bow should be pushed quite rapidly on the first note of the 6th measure, so that fully a fourth of its length is utilized. This will give the player sufficient freedom for the down-stroke, after which it will be possible for him to employ the entire length of the bow for the remaining sextoles.

The 8th measure should be played as follows:



Too often there is a strong tendency to cramp the bowing in the 23d measure and in all subsequent measures of similar construction. Not only must the utmost flexibility of the wrist be maintained, but the avoid angularity of style.

The modulation to D major (30th measure) may legitimately be preceded by a slight ritenuto; and the whole episode, beginning with the 30th and ending with the 33d measure, requires suave, graceful playing rather than metronome-like precision. What follows, however, demands the resumption of a vigorous

The octave progressions, in the 59th and 60th measures, point a much-needed warning to most pupils Though the composer has plainly indicated that the accent should fall on the lower note of the octave, most players have the habit of disregarding this accent, giving the upper note the prominence which the lower one should receive.

In my edition the 70th measure is grouped as fol-



but the result is proportionally more artistic.



The bowing given below is certainly more difficult, pupil must be eareful to accent the lowest note. (To be continued)

ABOUT PRAYING. ARTHUR ALLEN.

I TEACH two young girls who are quite chummy. ing Prayer," by Bchr, very effectively. Anna, on going home, told her mother that one of Clara's pieces was just lovely. "It was a prayer," she said, "and made you feel as if you were in church. Why, ceeded to tell me of the many different piano teachers mamnia, it was a great deal better than you can she had employed for her little daughter, and of the pray.

DO NOT STARE.

HERBERT G. PATTON HAVE you over observed the fishy stare assumed by the student amateur while intently reading his music? He winks his eyes only at rare intervals; this habit is so general that it deserves attention. Oculists and opticians tell us that the act of winking serves to wipe off the anterior surface of the eyeball. and the momentary closing of the lids gives the ocular apparatus periods of rest. My own teacher used to lecture me in this regard; and sometimes, on finishing a selection, he would say: "But you must wink!" accompanying the remark with a wave of his hand close to the offending members. By persistent effort a natural, unstrained action of the eyes may be as-

sumed, even accompanying the violent tension of A TALKING AUDIENCE. EUGENE F. MARKS.

reading a difficult score at sight.

THE lamentable position an audience frequently assumes toward a participant in a recital was rather slangily, yet tersely, told by the remark of a very young member of the preparatory department who had appeared on a program, and, notwithstanding the fact that she was perfectly familiar with her piece

and played it from memory, made a slight error. "I would not have made that mistake," she said, "if the people had not been so 'chinny'; I could hear

them all the time, and it flustered me." I wish the audience could some time be made aware of what the players feel; I am sure there would be pupil should employ a sufficient amount of bow to a change in their actions, and that they would become more considerate toward the performers and cease their whisperings during the progress of a number. Nothing is more disconcerting to a player or to a at her work, and kept at it, with a determination and singer than the inattention of an audience; and if a person is worthy to appear on a program certainly he is worth being listened to.

A NEW ILLUSTRATION.

ONE day while giving a small boy his music-lesson I had occasion to explain to him the difference between legato- and staccato- touch. For comparison I used the kitty and the puppy, saying: "The kitty walks evenly and smoothly, which is legato, while the puppy walks in a jerky, uneven manner, which is staccato." Thinking my boy thoroughly understood, this day when I meet her she will remark upon it I asked him how the kitty walked. The little fellow with wonder.

thought for a moment and then said: "Just a little bow-legged."

A DREAMER AND A DULLARD NANCY H. BUSKETT.

ONE day when I was giving a lesson a lady was ushered in whom I recognized at once as what is commonly known as a "society woman." She introduced herself as Mrs. Grandy, and at ouce profailure of each to accomplish auything with her. She ended by saying:

"Now, Miss B., if I give my daughter to you for lessons, you will promise me that you will make her practice and learn to play something, won't you?" I answered that I could only promise to give her instruction to the best of my ability; but that I thought it the duty of the mother to attend, to s certain extent, to the practice of the child. I ex pected her to be offended; but she was not, and when she left me she smilingly remarked: "I depend upon you to see that the child learns to play some pieces."

She came at the appointed time, and I found that she was a dreamy child of about twelve years of age, wrapped up in books and nothing but books, and a the first lesson my patience was exhausted in trying to gain her attention long enough to impress upon her mind one idea at a time. It took a number of lessons to teach her to concentrate her attention,not that she was dull, for she was not,-but she had been allowed to do just as she pleased, and it had pleased her to read, read, read, and then to dream dream, dream.

About the same time another mother came to me with a daughter who had discouraged her parents and a number of teachers.

I do not think I ever worked harder with any pupils than I did with these two. After constant labor they both showed signs of improvement, and I was beginning to rejoice that after the time, energy, and nerve-force I had expended on them I was at last about to reap my reward when my little "dreamer" stopped for awhile, on account of illness in the family, and, in fact, never eame back,

The other pupil continued her lessons and surprised even me; for she was so delighted when she discovered that she did have some ability after the adverse verdict passed by friends and neighbors, that she went persistency that surprised all who knew her.

Some time after the little "dreamer" discontinued her lessons I met her mother on the street and she anxiously asked me "Why Grace (referring to pupil No. 2) had learned to play so nicely and her daughter had failed." I explained to her that just at the critical time when both pupils had shown signs of improvement, her daughter had discontinued lessons virtually losing all the money, time, and patience expended on her, while Grace had continued her study and had gained what to her was more than a fortune

Of course, she could not understand it, and even to

Organ and Choir.

Ridted by EVERETT E. TRUETTE.

instruction on the piano was well conducted by his each successive Sunday shows the same methods in mother, who was an excellent musician, until the time use, follows the old routine. The anthems vary but when the university took up all the lad's time. After little in style and usually demand the same forces. his graduation he returned with renewed vim to his musical studies, studying organ and harmony with Guilmant and counterpoint and fugue with Dubois. His studies were well directed and well pursued, as acter, throughout an entire service and Sunday after the results testify, and he developed a style at once pure and masterly.

Leaving the Conservatoire, he received the first prize of the "Société des compositeurs" for quartet and are effective, that form what the uninitiated call symphony, and has been appointed an Officer of Public

His compositions include several suites and other orchestral pieces, chamber-music (quartets and trios



FERNAND DE LA TOMBELLE.

for strings or for piano and strings), choral scenes, sets of songs, and numerous organ-compositions, including two sonatas. It is by the compositions for the organ that he is best known in this country, two

Tuo organist and choirto introduce into the mu-

sical part of the service; and not only to find new ideas .- they are rare, - but especially to improve upon well-known and much-used methods. Original and uncommon capacity is oftener shown under the pressure of necessity than otherwise. The organist who has at hand well-nigh all he can wish-a fine organ, a large, well-selected library, a well-trained splendid opportunities for effective unaccompanied. choir, with a fund to pay for all the special helps that he may want-is not always the man who gets the best results. I have known cases in which nearly all of the elements necessary in equipping a choir were lacking in some point, yet the work achieved was admirable. And this success was largely due to the inventive capacity and tireless energy of the leader in seeking ways to interest both choir and

FERNAND DE LA TOMBELLE paths. And is that latter element not the one that of August, 1854. His early services are usually modeled one after the other;

> Chorus singing, with a strong, rich organ support, is inspiring and effective; but if heard in much the same amount, power, and with about the same charfollowing from that excellent work, "Organ Con-Sunday, interest is lost. We cannot appreciate the value of music which never varies. We want contrast. There are certain musical combinations that "pretty chords"; but if used frequently their effect palls. Some organists are lavish with their use of diminished sevenths, dominant major ninths, and other large chord-formations, augmented fifths and sixths; so much so that everything they play-it is in their improvising that this occurs most frequently-is like an electrical display: dazzling, but not restful. After such extravagance in the use of dissonances, how quiet, how soothing it is to have a passage in the simple common chords!

So also in regard to anthems rendered with the We call it brilliant, but we also want quieter work.

That is the time when the organist and choirmaster will reduce. Let him select a simple piece: such as can be sung without any instrumental support whatever. The congregation will appreciate it; there need be no fear on that score. There is a an audience. This is shown by the fact that the most successful choral organizations in cities and towns are those that devote a large share of their study to madrigals, part-songs, glees, and such work as can be sung without accompaniment. The charm the "voice" in question. lies wholly in the blending of the voices and the careful shading that distinguish a well-trained choir.

The present writer suggests that a portion of the rehearsal-time be given to unaccompanied singing. Start with a hymn-tune that has variety of harmony with melodic quality, and opportunity for effects in shading. The director must be guided by the ability of his singers, both as to facility in reading and the tunes, frequently used, than the average singer is aware of will permit of special prominence in the inner parts. A fine example of this is Barnby's tune UNACCOMPANIED master should be alert at "Merrial," sung to the words, "Now the day is over." all times to find new ideas in which the bass has prominence in the first line: in the second the alto and tenor have the greatest prominence, with the tenor strong at the end of the line, and in the third line really carrying the melody; in the fourth line the tenor and bass are most fied: noticeable. In fact, throughout the tune the tenor is in the position of carrying the leading melody. The popular "Lead, Kindly Light," by Dykes, offers singing. Every vocal effect that can be used in the sanctuary can find a place in the unaccompanied rendering of this tune. The setting of "Holy, Holy, Holy!" found in most hymn-books is a fine one for vocal effects. The newer hymnals of the Episcopal and Presbyterian churches are full of tunes from the best English, German, and American composers that can be used for unaccompanied work. It will be found also that congregations will appreciate a one, thus lacking some low notes. A leader of this kind does not stick to beaten carefully rehearsed rendering of the old-time favor-

ites. One of the most popular choirs in the city of Philadelphia often sings, just before the close of the service, while the congregation is kneeling, such hymns as "Nearer, My God, to Thee," "Rock of Ages." or "Just As I Am" with all the finish that a quartet of highly trained singers can give.

Aside from hymns, the organist will find it desirable to select a few pieces that can be given without accompaniment, something between a hymn-tune and a regular anthem. Some of the so-called hymnanthems can be so used: if not as a whole, at least in part. We ask for more unaccompanied singing. in which the charm of the human voice, with the DE LA TOMBELLE. was born in Paris on the 3d keeps a choir rather low in point of efficiency? The addition of skilled training, may have sway.—W. J. Raltzell

> In response to numer-GENERAL NOTIONS ous questions relative to UPON ORGAN-STOPS, the classification of organ-stops we quote the

struction," by J. W. Hinton, M.A. Mus. Doc .:

By the term "stop" is meant a number of pipes following each other chromatically, and extending over the full compass of the keyboard, or some portion thereof only. Each set, cr series, of pipes thus situated is composed of tubes of the same construction producing the same quality of tone throughout: and-as there is a pipe (or sound-producer) to every key-the series aforesaid constitutes a complete instrument or stop. When two stop-handles are drawn there are two instruments simultaneously controllable from the keys, just as would be the case if it were possible to unite two pianos in such a manner that they could be simultaneously played by one performed on one keyboard.

The German term Stimme (or voice) for Stop is full power of the instrumental and vocal resources. an excellent one, as the organist must consider that he is virtually directing a chorus, each stop being a unit. If he draw one, it is as though he told an individual to sing alone; if he draw two or three, it is the same as though he told two or three persons to sing in unison.

I certainly think that all separate series of pipes charm in unaccompanied singing that always holds should be termed "voices," according to the German precedent. To call each voice or instrument a Stop is as unphilosophical as to call it a wind-tap, or stop-cock; it only describes a portion of the mechanism necessary to secure the independent action of

From an etymological point of view it is, however, quite easy to account for the word "stop." Until about the middle of the fifteenth century each key in an organ controlled a certain pre-arranged number of pipes; in fact, the organ was simply a huge "mixture," sometimes having forty or fifty ranks When means were devised by which the player could stop certain ranks from sounding, thus isolating range of their voices. He may also select tunes that others he wished to use alone, a new era dawned the organ that he is very known in the annals of organ-building. The term "stop" in the annals of organ-building. The term "stop" recalls the fact that sliders were first used rather to silence ranks of pipes than to bring them on, and, in itself, constitutes a record of the causes which led to its invention. Similarly the term "barrel" applied to the body of a gun, reminds us that gunbarrels used to be made of wooden staves hooped together like a cask.

Stops (to use the accepted term) are thus classi-

I. Complete stops. II. Incomplete stops.

III. Short stops. IV. Divided stops.

V. Compound stops.

Complete stops are those which extend throughout the entire compass of the manual keyboard or pedal

Incomplete stops are stops which, while usually made of complete compass, may, in particular cases, be found commencing at some point above the usual

Short stops are virtually the same; but such must

not be termed incomplete, seeing that they cannot be To educate the public mind in this as in other respects organ 4 stops, and the pedal organ 10 stops. The

Nearly all orchestral or imitative stops, which are called by the name of an instrument, are incomplete No orchestral instrument has five octaves of comnass, as the organ clavier has; for example: the Flute has no bass, nor yet the Oboe, when treated orchestrally. But Oboe treble and Bassoon base are often conventionally grouped into one, under the name of Oboe, just as Violin and Violoncello are combined under the name of Gamba.

Divided stops are stops drawn in two portions by two stop-handles, one producing the acute, and the other the grave, portion of the same series of pipes. sicianship.

This form of divided stop is not common in modern costly lower notes which they lack are usually supplied by an independent set of closed wooden pipes, which can be drawn to complete any one of the incomplete stops, and is termed Stopped Bass.

Compound stops are those which have two or more pipes to each note: i.e., two or more complete series of pipes are brought on simultaneously.

The pipes of which stops are composed are thus

I. Flue pipes. I. Reed pipes.

Flue pipes-virtually whistles of various shapes-

Open pipes: i.e., those having their upper end open. Stopped pipes: i.e., those in which that end is

Reed pipes-provided with vibrating tongues-are subaivided into Beating reeds and Free reeds. In beating reeds the tongue beats against the reed; in free reeds it beats between the sides of a slot or groove in the reed and does not touch anything.

INSTRUMENTAL fugal music is ORGAN-FUGUES. caviate to the average recitalgoer; trite enough a fact, in all conscience. The following asty definition reminds us -the latter part especially-tnat "many a true word is spoken in jest." "In a fugue the parts run away shoe would be the worst kind of a shoe to wear lot." Why is this?

When we find how appreciated choral fugues arc, it is, to a certain extent, difficult to account for. Yet we need not go far to seek a part explanation. Many of the more elaborate fugues of Bach, Merkel, Rheinberger, and other classical writers are not even ordinarily interesting to, and appreciated by, organists themselves at one hearing; indeed, many immortal works in this form-for fugues will assuredly live, notwithstanding modern and ultramodern tendencies and developments-can only be understood and adequately appreciated by continued study. How, then, can it rationally be expected that the general public care for fugues? As organists have to be educated, so must the public.

Further, for the state of affairs to which allusion has been made organists must be prepared to accept a share of the responsibility. Religiously to include a Bach item in each recital program, because it is conventional so to do, is not sufficient. Who will deny that Bach would become a more widely known and popular composer with the masses if his compositions were played, not so much as regards the method of in a certain progressive order? (And, of course, more organists need to study Bach.)

Methinks that organists are not really aware of tion to the public. The possibilities arising out of influences exerted by them might be immense, and culty of many pedal passages is increased. material assistance rendered toward bringing about a better and thorough understanding of all that pertains to our "divine art," The musical tastes and inclinations of the public generally are, to a large extent, entirely in their hands. "The fugue," as Schumann writes, "is the most profound of musical forms," and must be popularized to be genuinely appreciated. organ Il stops, the solo organ 6 stops, the echo

is the duty and privilege of organists, and sooner or organ contains 27 combination pistons. The opening later they will awaken to the fact.

Latterly I have spent some time studying fugues by Guilmant and Salomé, two representative French composers for the "king of instruments." Admiration for their works increases as they become more and more known. In them is found brilliant, yet withal solid, scholarly workmanship, attractive alike by their clarity and uniformly maintained interest, their ease, gracefulness, and naturalness, as against the lucubratory laborings we (too often) meet in this form. In fine, they at once bear the impress of mu-

Guilmant's series of "Pieces in Different Styles for organs; but where there are incomplete stops the the Organ" (eighteen books) contains several interesting fugues (Sonatas, Nos. 3 and 6 have fugue movements; No. 5 contains a choral and fugue). Salome's Fugue in B-flat (No. 6 of "Ten Pieces," set 2) may also be recommended. While thus writing I might mention a few works of Bach which may well serve as introductory (in a progressive sense) to his more elaborate and profound creations. Fugue in E-minor, Fugue in D-major ("The Great," volume I, Best's edition); Fugue in A-minor, Prelude and Fugue in Gminor (volume II); Fantasia and Fugue in G-minor, Toccata and Fugue in D-minor (volume IV); Fantasia and Fugue in A-minor, Fugue in G, Fugue in G twelve-eight time (volume IX), which has not inaptly been designated by Mr. E. H. Lemare "Fugue A la Gigue," presumably on account of its lively character: and also the Prelude and Fugue in D-minor and the Prelude and Fugue in B-flat of the "Eight Short" (shunned for recital purposes for no valid reasons) .--E. Stanley Jones, in Musical Opinion.

> PROPER SHOPS FOR ORGAN PEDALING.

I AM frequently asked by pupils, correspondents, and people whom I meet which kind of shoes I recommend for organ-pedaling. I am

generally inclined to quote a little slang and reply: "Oh, any old shoe." Now, this may be slang, but it expresses more than one would suppose, as any new from each other, and the listeners run away from the when attempting any difficult pedal passage, while a shoe that is half worn out, provided the heels are not too much worn off at the back or sides, enables one to use the feet in pedaling with greater ease and flexibility. Whether the shoe is buttoned, laced, or of the Congress pattern is purely a matter of

Occasionally one meets an organist who prefers a low shoe, and I once met an organist (?) who "could not play" unless he wore his patent-leather slippers. The objection to slippers and an objection to low shoes, though less in the case of the latter, is that they slip at the heal.

I am inclined to think that too much stress is put upon the subject by would-be organists, and that it is only necessary to stick to some one kind of a shoe, as changing from high to low, from heavy to light, or from new to old will cause more inconvenience than is at first thought.

Of course, rubber soles or heels are out of the question as being entirely objectionable, and the Day, Clifford Demarest, S. Archer Gibson, Warren quasistylish shoe of to-day, which has the soles projecting from a quarter of an inch to a half an inch, Norton, Minton Pyne, R. Huntington Woodman. cannot be worn without inconvenience. Likewise the treatment (though this is no unimportant factor), as heavy winter shoes, with stiff soles a half-inch or more thick, are not desirable.

Personally, I prefer a light, thin-soled shoe (buttoned or laced) which has been worn in walking for at the Trocadero every Monday at 4.30. These retheir responsibilities and their true position in relafoot. The heels must be kept square, else the diffi-

> A FOUR-MANUAL organ having 65 speaking stops has recently been placed in the Grace Church, Chicago, by the Kimball Organ Company. The great organ ment, of twenty-two speaking stops, and six on the contains 15 stops, the swell organ 17 stops, the choir

recital was given by Mr. Harrison M. Wild, of Chicago.

A writer in the Boston Transcript, who seems to have a grievance against the management of the City Music Department, as he failed to secure an engagement in the City Band, has this to say relative to organ-concerts in a recent issue:

"While we all love music, some of us can pay for the pleasure and some cannot. Therefore the city provides it tor all of us, but specially for those who are poor. But the poor don't want organ-recitals. and most other people would rather pay than to listen to them for an hour. We like to hear the organ in the church only when it peals forth with might like a voice in the praise of God. The layman has no other use for the organ, and, if the Commission contemplates educating the musical instinct of the people through that channel, I for one predict utter failure. I have seen how lovers of music. harmony, and sweet melodies were bored to death and left in dismay the organ recital, while masterpieces and fugues were played, saying: 'We cannot stand it any longer.' How sorely the Commission misjudged its vocation when it bought the organ! The organ-recital gives enjoyment to the student and to him only. To almost all other persons it is a torture. How, then, will the commissioners and how can they, excuse the squandering of \$9000 of the public funds for repairs of something the public, as such, does not want?" Evidently our band musicians, judging from the above, do not like the organ; but there are others.

In New Bedford, Mass., Miss Grace Simmons recently discovered a new source of truly silvery music. but it brought her into the district court to-day, and nothing but the good rature of the court, backed by the forgiving nature of her foster-mother, Mrs.

Geneva Allen, allowed her case to go on file. Grace was charged with the larceny of \$6. She said she sat down at a cahinet organ and commenced drumming on the keys, when one of them jingled and produced real coin. The more she worked the key, the more money came out, till at length she had \$6. She concluded that she was entitled to the fruits of her musicianly attainments, pocketed the sum, and spent it. Her mother accused her of stealing the money, which Mr. Allen had stowed away in the organ for safe keeping .- Boston Herald.

The following organists received the Associateship Degree at the recent examination of the American Guild of Organists:

Mrs. Gertrude Elizabeth McKellar, Miss Edna C. Tilley, Mr. Merrill M. Hutchinson, Miss Mabel A. Bennett, Mr. Walter Kellar, Mr. Arthur Dunham. Mr. Harry Ludlow Cooke, Mr. William F. Paul, Mr. Alexander Bachmann, Mr. John N. Frazier.

The Fellowship Degree was awarded to the follow-

Samuel A. Baldwin, John Hyatt Brewer, H. Brooks Rosecrans Hedden, George Francis Morse, John B.

Guilmant has been authorized by the Minister of Fine Arts, in France, to play the great organ citals, which are part of the organ-course at the Conservatoire, are given only before a limited number of listeners, and are free. They are designed to give an opportunity of hearing the works of ancient and modern masters.

Guilmant has just recently installed a fine organ in his home near Paris. It is a three manual instrupedals, which has a scale of thirty-two notes. It has seventeen combination pedals.

A MENDELSSOIN festival is suggested for Berlin this

PROF. JULIUS EPSTEIN, the celebrated piano-teacher of Vienna, has entered his seventy-first year.

RAOUL PUGNO, the French planist, is to make a concert-tour in the United States next season.

A FORFIGN exchange says that a new concert hall, seating 20,000 persons, has been opened in Paris.

THE next meeting of the Music-Tenchers' National Association will be at Asheville, N. C., in July, 1903.

ARTHUR NIKISCH has been elected principal of the Leipzig Conservatory of Music, succeeding Carl Rei-

THE recently published financial statement of the Cincinnati May Festival Association shows a loss of

Mn. HAROLD BAUER is living in Paris this summer. He will have a very large number of Americans among

A NEW fairy opera, of which the title is not announced, by Humperdinek, is to be given in Berlin

A MUSIC-FESTIVAL to be given in Berne will include seventy-one societies, the largest gathering of the kind

HANS MERIAN, a German writer, author of a "History of Music in the Nineteenth Century," died recently in Leipzig.

THE Musical Courier says it is reported that Richard Strauss will come to the United States to direct concerts next season.

An Austrian violinist has constructed a new viola which can be fingered the same as the violin. It has the true viola quality

WADAME FARRY BLOOMFIELD-ZEISLER is to give a number of concerts in Europe this summer. She will return to this country after Christmas.

A PRIZE of \$500 for the best march song suitable for the coronation season, offered by an English committee, was won by Miss Alicia Needham.

Swedish musicians have petitioned their government to tax each active visiting musician. The measure is aimed at visiting artists, principally.

MR. HORATIO W. PARKER, professor of music in Yale University, received the degree of Doctor of Music from Cambridge University, England.

THE Philharmonic Society of Warsaw, Poland, gave a total of sixty-six orchestral concerts in the four months from November, 1901, to March, 1902.

MR FRANK VAN DER STUCKEN, of Cincinnati, conducted the orchestra of the Royal Harmonic Society at Antwerp, the program including one of his own

MR. FREDERIC LAMOND, the English pianist, who is to be heard in this country next season, was a pupil of von Bülow and, as may be supposed, has a fine Reethoven repertoire

Enrico Bossi, the well-known Italian composer, has been appointed director of the famous Musical Lyceum, in Bologna, to succeed Martucci, who goes to the Conservatory at Naples.

A Russian nobleman has established in St. Petersburg a series of popular symphony concerts. He directs the orchestra and chorus, and guarantees the expenses from his private purses.

THE Council of Trinity College, London, which is one of the strongest musical institutions in England, has given \$25,000 to the University of London for the establishment of a chair of music.

The Knabe Piano Company have on exhibition in

THE ETUDE Baltimore a harpsichord that formerly belonged to Charles Carroll of Carrollton, of Revolutionary fame. It has stops on each side of the two manuals.

IT is announced as definitely settled that Maseagni will visit the United States next season, bringing with nim a large orchestra and a company of singers who will produce "Cavalleria Rusticana" under his direc-

THE Paris opera employs 51 principal singers, a chorus of 165, an orchestra of 107, a ballet of 217, with supernumeraries, machinists, electricians, costumers, ticket-sellers, ushers, etc., to make a grand total of

THE Iowa State Music Teachers' Association held the seventh annual meeting at Dubuque, June 24th-27th. The morning sessions were devoted to essays and discussions, the afternoons and evenings to con-

WALTER DAMEOSCH, in addition to the regular series of concerts given by the New York Philharmonic Society, has planned for a series of Sunday afternoon concerts at low prices of admission next

In April of this year the United States exported musical instruments to the value of \$383,083, a gain of about forty per cent. over the same month last year. Ten months preceding April showed a total exportation of \$3,176,926.

The London Athenaum says that the manuscript of the fifteenth prelude and fugue of the second book of Bach's "Well Tempered Clavichord," has been hrought to light. The handwriting is claimed to be unmistakably that of Bach.

Voting students should remember "Never to take lessons from a professor who never learned himself," to "Avoid all masters whose methods have been the ause of their own failure," and "Never accept an assertion unsupported by evidence."

ACCORDING to a London paper the most successful opera-houses are those which do not receive government or municipal subventions, as the Lyric at Milan; Covent Garden in London; and the Metropolitan at New York. As has been said, "instead of having one or a few patrons, they have many subscribers, which makes a deficit unlikely."

PERMANENT orchestral concerts will be given in Boston, New York, Philadelphia, Washington, Pittsburgh, Cincinnati, and Chicago. Several other cities, such as Baltimore, St. Louis, Iudianapolis, and San Francisco have orchestras, but they have not been coming world's fair, affords a good field for a strong

THE town of Lindsborg, Kansas, the center of a Swedish colony, holds annually a "Messiah" Festival. An auditorium seating upward of 4000 persons is used for the concerts. The chorus numbers 400 members, many of them being students in the college in the town, which is supported by the Swedes in the vicinity. The community for miles around are patrons of the festival.

THE annual convention and festival of the New llampshire Music Teachers' Association will be held in Music Hall, The Weirs, August 4th-8th. Both educational and festival objects have been considered and the officers of the Association feel that a fine program will reward all who attend. Madame Julie Rive-King will give a recital; a complete scene from Gonnod's "Faust" will be given by soloists, chorus,

THE Southern Music-Teachers' Association held the third annual session at Asheville, N. C., June 17th-19th. An interesting program of essays and music was given by members of the association. The officers for 1903 are Mr. J. W. Jendwine, Raleigh, N. C., President; M. T. Nelson, Knoxville, Tenn., Treasurer; Mr. E. Geiger, Athens, Ga., Corresponding Secretary. The BY MARION OSGOOD

FANNY comes in for her piano-lesson. Her train

was a little late and she is hurried and out of breath. Ouickly unstrapping her music-roll she places the music upon the piano-desk. The music immediately curls up.

"Always remember," remarks the teacher in a dry monotone, as if he were repeating something learned by rote, "to roll your music backward before placing it upon the desk."

As the teacher had given the same direction to each pupil that day, and for many past days, and naturally expected to go through the same formula for the benefit of the majority of his pupils (who carried rolls) during all the days in his future teaching, he may perhaps be pardoned for exhibiting some slight

"Oh, I forgot!" said Fanny as she hunched upon the stool and began to "turn the music backward." But the small hands were inadequate; the music "would not lie flat"; so the teacher must needs go through the process for this pupil, as he had done for most of the preceding ones that day.

There was one pupil who had no such trouble with his music, nor did he cause his teacher any; for this pupil's music lay flat in a neat portfolio, and was quietly taken out and placed upon the desk, so that the pupil took his lesson from a page which lay flat and fully opened before his eyes; no eurled or torn pages nor broken bindings to distract the attention of pupil or teacher. The teacher asked this boy why he used the portfolio instead of the music-roll.

"I like to keep my music nice," was the answer. The teacher, after commending the boy's preference, added that he had tried to induce all his pupils to use the portfolio or the leather case, but because of the slightly greater cost, or for some other reason,

his attempts have been in vain.

Another teacher (an instructor of violin this time) watches his pupil as the boy rolls his Kreutzer studies vigorously backward and places the book upon the light aluminum violin-desk. Alas! it stubbornly recurls, and the impetus of its sudden jump back to its "music-roll" habit sends the music clear off the desk. As the boy jumps to save it his foot strikes the spider-like leg of the desk, and over goes desk and music together. The teacher subdues comment and stoops to reduce order. The boy, on hands and knees, put on a strong financial basis. St. Louis, with the gathers up Kreutzer, and finds that the fall has dislocated several leaves and broken the binding. The fall has also caused the desk to close partly, and has slightly bent the rod which supports it. Five minute are lost in putting all to rights; then a little flushed and nervous, the pupil begins to play. Kreutzer does not lie quite flat upon the desk: the leaves bulge in a provoking fashion, necessitating a bending forward to one side or the other as the performer stands, in order to see the printed page; but this bending and stretching is bad for the regular tempo, and the loss of the perfectly correct position during these times, induces a faulty tone; so the lesson's end finds both teacher and pupil in a state of nervous irritation. Many children who are near-sighted find even more annoyance from the use of these music-rolls.

All teachers should seek to inculcate care of the music as one of the important fundamentals. Pupils should be encouraged to buy the best editions and to take proper care of them (which can never be done if the use of the music-roll is common). For the sake then of the music, of the teacher, of the pupil, let us abolish the roll, and use instead the leather case or the board portfolio.

THE musician should study poetry,-not merely read it, but study its laws of form and construction. association has invited the Music Teachers' National

He will get many unexpected lights on his own arts.

Association to cold only the Music Teachers' National

He will get many unexpected lights on his own arts. Association to nold a joint session in the South next and learn the secret of how "good music" should be "married to immortal verse."-H. A. Clarke.

A TEXT-BOOK METHOD.

WE have the pleasure work on the Leschetizky System. This system

has created a great stir in the piano world, and rightfully so, as there is scarcely a great virtuoso, from Paderewski down, who has not received technical instruction from Leschetizky.

The demand for a text-book on the Leschetizky Method comes from all parts of the country, and we are the first to supply this demand. The book has been prepared by one of the oldest and foremost of Professor Leschetizky's teachers, Marie Prentner. She has been with him for twelve years, and is his first

The work has the unqualified endorsement of Leschetizky, to whom it is dedicated. We have an autograph letter from him to Fraulein Prentner before us from which we quote the following:

"Your being my pupil of many years' standing and most valued assistant, it goes without saying that you are thoroughly qualified to write and publish a school after my principles and system of teaching."

The advance made by the Leschetizky Method in piano-technic is astonishing, and there is not a pianoteacher in all the land who can afford to miss the opportunity of seeing what has been developed by this system. It is about as nearly perfect a course of piano instruction as can be made. While great stress is laid on the technical, the artistic is not lost sight of throughout this method.

A detailed description of the system and its advantages will be published in a circular which we shall issue in a short time. We merely desire to announce at this time that a work on the Leschetizky Method is in the course of publication. It will be published in two languages, the original German in one column and the translation in English in the parallel column.

The work will be brought out in Germany, England, and America simultaneously. The making of the original plates and everything in connection with the bringing out of the work will be in our hands, the other publishers receiving only duplicate plates of our

The work will be ready for delivery about the time the teaching season opens, and in the meantime we will offer it at "Special-Offer" price, as usual with important works. The work will be called "The Modern Pianist," and the "Special-Offer" price will be to those who send cash in advance, \$1.00, postpaid.

THE work by Edward Baxter Perry which has been announced the last two or three months in this journal will soon be ready for delivery. It has been thought advisable to change the title from "Interpretation of Pianoforte Music" to "Descriptive Analyses of Piano-Works." This second title is just what the work is. This will most likely be the last month in which the special-offer price of \$1.00 will remain open. There is still time for anyone desiring a copy of this work to procure it at this rate before the regular market price of the book is made.

It is a work that is invaluable to the private teachers, and it throws light on the great compositions that are played the most. For club-work it will be of the greatest assistance. The interest of pupils can be greatly enhanced by this work.

It is not a pedagogic analysis of compositions from a structural standpoint, but is more of a poetic, dramatic, and historical analyses of works. In our last issue we gave an extensive description of the work, and anyone desiring further information can refer to that issuc. The advance offer is \$1.00, postpaid, while it is in

THE ETUDE

press. Let us have your order before the month

WE have in the course of publication a work of number of music-lovers who have not, unfortunately, and honor of announc- had systematic instruction in childhood, and to whom account, the postage will be extra. OF THE LESCHETIZKY ing the publication of a the small elementary instruction book is not suited, which is primarily intended for children. There is no good work published for pianoforte instruction that is intended for students intellectually matured, a need which this new work of ours is intended to supply. The work could also be put to very many other uses which the ordinary instruction-book does not reach. creations of old mythologic fancy; lightness and It is suitable for vocal students, aiding them to play their own accompaniments, and to gain some knowlof music who attends concerts, since it gives him information necessary to enjoy classical music.

Each lesson contains some instruction in technic. some rule of harmony, some information necessary for the Birds Say," is also suggestive of the season in the appreciation of music, the book being rather a which out-door life plays so prominent a part. The series of helpful suggestions than a comprehensive manual.

The book can also be used very well as a supplementary volume to the ordinary instruction-book. The author, Caroline I. Norcross, has had an extended Enropean education, with many years of experience in practical teaching.

A teacher in one of the large institutions of learning, who has examined the manuscript, ordered fifty copies to be delivered on the publication of the work.

The book can be placed in the hands of a bright pupil who has been playing the piano by ear. There is a great number of pupils for whom the average instruction-book proceeds too slowly. They are able to act the poisonous bite of the tarantula still exists grasp a great deal more than is given them, and this Music lends its aid in a wild dance and a temperature of the state of book is suitable for just such pupils. The course of pushed to the extreme limits. This piece must be theory that goes along with the instruction is of the utmost importance and is made quite a feature of the Dreams," by Hartwell-Jones, is a splendid example of

The book will be gotten out in the very best style, as far as typography, paper, and binding go, and it will be ready to be delivered before the season's work

We will, as usual, make a special offer on this new work, which should be in the hands of every practical teacher, if only one copy for their own use, for reference. The book ean now be procured at a very low rate, which will be 75 cents, postpaid, if money is sent with the order. Those having good, open accounts and it finds a ready welcome from the vocal teacher. with us can have the book charged, but postage in It is handy in size and inexpensive in price, and comthis case will be additional.

WE will publish this month an edition of Köhler's "Practical Method," Op. 249, with the first two books in one volume. This form we know is demanded by a considerable number of teachers. The first book is entirely too short for an instruction-book, and usually the second part has to be purchased a few months afterward. The binding of the two volumes under one cover will prove a great convenience to, not only the teachers, but the pupils also. This also considerably reduces the expense. We are the only publishers who bind this popular method up in this form, and in order to introduce it we will make the unusual offer of 35 cents, postpaid, for the two books. If the book is charged on our books, postage will be extra

We would advise all practical teachers to take advantage of this offer, as the two books will sell for about the price of one book.

WE are often asked by subscribers for copies of THE ETUDE containing articles bearing upon a certain subject, particularly upon some topic under consideration or discussion by musical clubs. For some years past in our journal and are now nearly ready to issue a order.

work of over 300 pages, 8 x 11, containing a great mass of useful knowledge on almost every point connected with the teaching and study of music, the profession, musicians of eminence; so that under one cover it will be possible to find help and stimulus upon any point in which a musician may be interested. An exhaustive index will make the work thoroughly availeducation along new lines, entitled "Suggestive Studies" able. The advance price for this large and important for Music-Lovers," by C. I. Norcross. There is a great work is only 75 cents, postage paid if cash is sent with the order; if the book is to be charged to an

> OUR music pages contain a num-MUSIC IN ber of pieces thoroughly well suited THIS ISSUE, to the season of the years "Wood Nymphs," by Martin, has a joyous

unfettered spirit such as that attributed to the bright grace characterize the piece. "The Rendezvous," by Schnecker, is one of a set of "Outing Pictures" that edge of theory. It is also useful for the general lover are splendid examples of descriptive music. What could be better suited to the vacation season than a "Gavotte Rustique"? The spirit of the field and forest are in this piece. Mr. Franklin's song, "What "Scherzo," by Petre, has a most peculiar flavor, Scandinavian, semipastoral, and yet capricious. If "Scherzo" implies humor, this composition is not one of broad, but of a delicate, gay, suggestive spirit. Our duct, "Spanish Dance," by Rubens, has the florid character and strong rhytlini common to the Spanish gypsy. The piece must be played with dash and spirit. "A Plaintive Story," by Bassford, is a study in expression, and we trust all our readers will be able to make it tell something. It is adapted for the organ as well as the piano. The spirit of the tar antelle is evident in Horvath's "Scene Neapolitaine." The belief in the power of violent exercise to countervery fast to bring out its best points. A "Song of the best type of the English ballad. The refrain is captivating in every way.

> "SEVENTY-FIVE SHORT MELODIC VOCALISES" is the name of a valuable work for teachers of singing by W. Francis Gates. As there is a demand for a condensed and inexpensive work that shall combine the best ideas on vowel and consonant practice, Mr. Gates, who is an experienced teacher, has prepared this series from his own teaching material and other sources, bines the good points of a number of writers of vocalises. A novel feature is the page of consonant work, with directions for practice. A page of blank staves is also added for the use of the teacher who may wish to give some special exercises. Every vocal teacher should have on hand a stock of these vocalises to use with every pupil. They may be used with any system of instruction. Price, 25 cents, with the usual

"THE FIRST STUDIES OF BACH," by Maurits Leefson, announced in last issue, is designed as an introduction to polyphonic playing. The selections are chiefly from the most admired of the compositions of John Sebastian Bach, with a few examples from the works of his sons Wilhelm Friedemann and Carl Philipp Emanuel. There has long been a demand for a work of this sort, a work of even less difficulty than the well-known "Little Preludes." A thorough course in polyphonic playing is now considered indispensable for all students of the pianoforte, and this volume is positively the very best elementary work yet offered. The numbers have all been selected and edited with the greatest care and many of them have been especially arranged for this work. Our special offer for we have selected the most valuable articles published this month is 25 cents, postpaid, if cash accompanies companies orders.

New Music is sent out during the summer months which all major and minor common chords, dominant several times to any of our patrons who desire it; a seventh and diminished seventh chords are written couple of hundles, one-half dozen pieces in each, of out in full in their three- and four- voiced forms in all either vocal or instrumental or hoth, at our usual keys together with the arpeggios derived from them, large professional discount. This music is "On Sale," the fingering being given throughout; also brief rules subject to return. Our regular New Music "On Sale" and directions for fingering. It is seldom that so during the winter months begins with October, about much material has been given on so complete a manfifteen pieces monthly, until May. There are not less ner in so limited a space. This work has been carethan fifteen hundred schools and teachers who take fully compiled and arranged by Preston Ware Orem. For this month only we will make a special intro- advantage of this opportunity to receive a small ductory price of only 10 cents, postpaid, if cash acout according to your order and needs at the begin-OUR three months' trial subscription to THE ETUDE, ning of the season, to be kept during the entire teachwhich offer we make during the summer months, any ing season, returns and settlement made at the end of

three numbers from June to September, has been the year, June or July. taken advantage of to a very large extent. The offer is quite popular. There is considerable reason for this. Possibly, first, we might say it is cheap. For 25 cents, interested musical persons, pupils paticularly, obtain about twenty-five to thirty varied compositions, including piano and vocal, of different degrees of difficulty, as well as four-hand music. The reading matter is inspiring. It keeps the interest in music thoroughly awake, and hrings the pupils back in the fall with the idea of music-study well plauted in their "THE STORM KING" MARCH-GALOP IS E. T. minds, and, last, not least, it possibly means a new subscriber, a regular subscriber to us, to The ETUDE.

To all the teachers who have had this three months' trial subscription sent to their pupils, we would say: send for our Premium List and try to get a full year's subscription. Our premiums are valuable and well worth the small effort involved.

time to time for a publication of this sort, a work in

WHEN you send us money on account or for an order, or when you send us one of our self-addressed Postal Order Blanks which we send to you free of charge, be sure to sign your name. When you send the money, write a little note along with it, and do not forget to sign your name. This is very important advice, simple as it seems. We will add, it would be a much greater convenience to us if, in addition to signing your name, you would also always give us your full address as well every time you write.

In all its publications this house is guided by intelligence and practical musical experience. We mean by this that Mr. Presser, the head of the house, was for a great many years a successful teacher of the piano in a number of the leading schools of the country, as well as in private work. His oversight, and the careful attention given to all our publications by able assistants, mark the distinction between the publications of this house and those of almost every other house in the country. What is the result? Our works, almost every one of which has been a great success, are copied; not word for word, but page for page, altering the matter, inserting inferior selections, and making what might almost be termed a musical "hodge-podge." This statement may sound strong, but it is true, and all we ask is that when you order the publications of Theodore Presser, we refer par ticularly to several of our instruction-books and the Mathews' Standard Graded Course of Studies, be sure that you get them, and do not take substitutes. If it becomes necessary, after repeated attempts at sending you substitutions, return them by express at the expense of the dealer who has sent them to you, and open an account with us

You will find us always ready to make all our dealings satisfactory in every way. We need say nothing further with regard to our editions, but as to our service, we do not think it can be excelled; so a number of unsolicited testimonials have said. We attend to every order the day it is received. We have plenty of clerks. If you have not dealt with us, let us send

you our complete line of catalogues, which will ex-

"CHORDS AND ARPEGGIOS" is the title of a new pubplain our system thoroughly and carefully. We will be better prepared in the fall than over to attend to all supplies used by schools and teachers of

> amount of New Music every month. It is added to their regular large "On Sale" package which we send

Paull's latest and greatest composition, and hids ir to outrival his "Ben Hur Chariot Race." Readers fair to outrival his "Ben Hur Chariot Race." Leater's of The ETUDE will find a special offer on this piece in the column advertisement of the E. T. Pauli Music Company, found on another page; just take five minutes and look the "ad." over, it will certainly interest everyone that uses instrumental music.

YOUNG MAN WISHING TO COMPLETE THE study of piano and organ desires to connect him-self with a music-school as assistant teacher; can also teach German and conduct ensemble. Address: R. V.,

TEACHER OF PIANO DESIRES SMALL CLASS within seventy-five miles of Alhany. Address: W.

FREE SPECIMEN LESSON. HARMONY BY MAIL Simple, Practical, Successful. Investigate. Shepard Theory School, Carnegie Hall, New York.

WANTED - A DIRECTOR WITH EXPERIENCE WANTED—A DIRECTOR WITH EAPERIESCE and references for a chorus in Boisé, Idaho. A good location for an energetic man to teach vocal and instrumental music. For further particulars address: Mrs. N. M. Perkins (President of Philharmonic So-ciety), 231 E. Bannock Etreet, Boisé, Idaho.

A FINE OPENING FOR A CONSERVATORY OF Music. Good huilding, at reasonable rental. Address: Sauter Brothers, Boonville, Mo.

A TEACHER OF MUSIC THOROUGHLY ACquainted with Berlin wishes to take a limited number of young ladies to study music there. Entire ex-penses for nine months, \$750. Full particulars sent on application. Address: Miss Henriette Marie Palmié Box 171, Point Pleasant, New Jersey.



I have now in use two copies of "Introductory Lessons in Voice-Culture." I think it is far the best of any book I have ever used, and I have used a great He has struck the right thing in method sure.

I am very much pleased with First Recital Pieces; s are all interesting and instructive.-Nellie B. Nichols,

gives me pleasure to state that it is a very helmful and suggestive work. Moreover, it is eminently practical.—George C. Young.

"First Parlor Pieces" is a most admirable collection. well calculated to interest a beginner .- Mrs. J. H Stevenson.

"First Parlor Pieces" is the hest work of the kind I have used. I would certainly recommend it for teaching use.—Jennie L. Wheeler.

Let me say, as one of your subscribers to The ETUDE, that I speak of it as "My friend, The ETUDE," and eagerly devour the contents of each number.— Miss Marian Holland.

I consider "The Modern Student," Volume I, a valuable collection of pieces for teaching.—Lucy H. Morley. I find the "Key to Clarke's Harmony" an excellent

Both Harmony and Key are evidently well worth study .- L. P. Annin. I have thirty pupils and two orchestras, and I feel that their interest and advancement have heen largely

to THE ETUDE and the music sent me .- Mario I have had music from your publishing house, and find it very convenient to have music carefully selected for the graded work.—Mrs. A. G. Coombs.

I am strongly of the opinion that the teaching force I am strongly of the opinion that the essential force can create real love for music and practice in the young hy using your works, which are more than entertaining. They are uplifting and lasting in their influence upon the young people.—Agmes M. Fairfield.

To say I am pleased with "Preparatory Touch and Technic" is putting it entirely too mildly. It is just what I have longed for and tried to find in musi-stores here for a year or more. I felt the need of such a work very keenly. It is indeed hevildering to start a child in the four books of Mason's "Touch and Technic," and it is hard to pick out certain exercises and expect a child to take interest in them without having the music to play from. The "Preparatory Touch and Technic" puts the work in so clear and concise a form, that an older person can grasp the ideas more easily than from the Mason hooks and be ready to take them up with a much clearer comprehension of the exercises.—Harry R. Patty.

HOME NOTES.

SEVERAL scholarships, both free and partial, at the Crolius Piano School, Carnegie Hall, New York City, are now vacant. Applicants must not he over eight-

THE closing exercises of the Landon Conservatory, Dallas, Tex., were unusually successful, seven different ograms heing given. A course for summer students is being carried on.

MR. WILLIAM E. SNYDER, formerly of Chicago, who spent last year abroad, has given some successful re-citals during the summer in Wisconsin. He returns to Vienna in the fall to continue his studies with Leschetizky

Mr. Wade R. Brown will begin work at his new position in the Baptist Female University of North Carolina in September.

The closing exercises of the Conservatory of Music of Heidelberg University, Tiffin, Ohio, E. C. Zartman, director, included a performance of Cowen's "Rose Nation." Maiden !

MISS AGNES ELLIOTT closed her work in Detroit

with a kindergarten musicale.

THE Schumann Club, of Saginaw, Mich., under the direction of Mr. Alhert W. Platte, had a very successful season. At the last concert Mendelssohn's "St. Paul" was given.

MR. HAROLD NASON, of Philadelphia, who has been with Leschetizky for a year past, gave some very successful recitals in Grenohle, France.

Mr. E. W. GRABILL, Dean of the College of Music of the University of South Dakota, sends us programs of the recitals of the school for the last season.

They show a fine grade of work. Mr. Lynn B. Dana is in charge of the musical work at Silver Lake Assembly, N. Y.

Cowen's "Rose Maiden" was given at Sioux Falls b. D., under the direction of Ella Estey Boyce. The choral society consists of fifty members.

Mrs. Marie Fobert's vocal pupils gave their last ecital for the season at Rockland, Mass. Twenty pupils participated.

The Euterpean Society, of Keuka College, N. Y., De Witt D. Lash, conductor, gave selections from the "Creation," and Mozart's Twelfth Mass, at their closing concert. The year has been a very prosperous one for the society.

Notice B. Michol.

I have received "Choir and Chorus Conducting." It Chapter About two hundred guests were present.

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TEACHERS' BOOK-KEEPING

In these days of close competition and overcrowded professions it is incumbent on the teacher of music to conduct all matters in as businesslike a manner as possible. Musicians are proverbially accused of being unhusinesslike, and it cannot be denied that some measure of truth lies in the impeachment. On the other hand, there are many signs of improvement in this particular. In most conservatories and schools, especially, the husiness side is well looked after, and in this respect, as well as in some others, the private teacher may do well to imitate.

The book-keeping of the private teacher need not he complicated or elahorate. We append an article upon this subject which should have a genuine practical interest, trusting that it may aid in promoting further discussion of this important matter. The various devices described seem wholly admirable.

This department is open for the free discussion of just such practical devices bearing upon all phases of the teachers' work, and we trust Miss Baily's example may be followed by many teachers having ideas to impart or to interchange, which might prove of value in the work of their fellows

FROM SUSAN LLOYD BAILY

I KEEP a set of four books as follows: "Class-book," "Pupils' Record-book," "Financial Register," and "Graded List of Studies and Pieces."

The class-hook is arranged like an ordinary rollbook, with space at the side of each name for marking dates of lessons taken, missed, or excused. In this hook I slip a tiny memorandum hook or pad in which I scribble down anything of importance occurring to me during the lesson that either must he remembered or transcribed later into the "Pupils' Record "

This "Pupils' Record," a large hook, is intended to contain all essential information about pupils past and present. At the head of a page stands the name of a pupil with the date of registration. Below follow three lists headed, respectively, "Technic," "Studies," and "Pieces," under which is entered all the work done by the pupil in these departments. Pieccs played in concert are marked in a special way; pieces memorized have another peculiar marking. There is also space reserved for remarks, and if lessons are discontinued the reason is recorded and the total number of lessons taken is entered.

This hook also contains a complete list of all the pupils I have ever taught entered according to the year, following each name, in separate columns ruled for the purpose, the hranches studied. By looking at the number of the last name I know at once exactly how many different persons have studied with me; by looking at them grouped according to years I am able to tell whether my business is GROWING OF DECREAS-1NG according as the number of new registrations for the current year exceeds or falls below that for the preceding year. There is also a comparative table of lessons. The page containing this is ruled in fourteen columns. The first column contains the date of each succeeding year that I have taught. The next twelve columns represent the months of the year. By entering each month the number of lessons given in that month I am able to compare the work of any month for each year of my professional life. I find this table an immense satisfaction to me. Some February, for instance, when every pupil is ill at the same time with the grip and I think I am doing nothing and feel utterly discouraged ahout the year's work, I look up the record for February in preceding years and find that in several of them exactly the same conditions

(Continued on page 308.)

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(Continued from page 307.)

prevailed, and yet I remembered that in those every years some of my best recitals were given, so I pluck up heart and wait for better days. The fourteenth column contains the year's total, and no tonic can compare with this for utterly routing "that tired feeling" as I see the scale of lessons for each year advancing over that of the past. Rather than multiply books I do away with a pupil's address-book and keep post-office and telephone members in this same "Record," the latter being entered in lead pencil, as they are subject to frequent change.

The "Financial Register" contains date and amount of each hill rendered and date of payment. The moral

Book 4 contains lists of studies and pieces. Besides my own lists I have copied into it graded lists prepared by different teachers of high reputation. Pieces I have not used, but whose titles I wish to remember, I copy in lead-pencil; if after using them I find them valuable, I enter them in ink under the heading "Tested."

RECITAL PROGRAMS.

Rhapsody, No. 11, Lisst.

Bird's Lullaby, Read. Narcissus, Nevin. Für Elise,
Bird's Lullaby, Read. Narcissus, Nevin. Für Elise,
Bird's Lullaby, Read. Narcissus, Nevin. Für Elise,
Lange. Rustle Chit-Chat, Sudds. Fasclaation Waltz,
Wacas. By the Brookside, Tours. Ballado, Dp. 47, Chopin.
Splaning Song (Flying Dutchman), Lisst. Awakening of
the Lion (2) pannes, 8 hands), de Kontakt.

teile, Heller.

Pupils of Mrs. Role J. Roberts, Wagner, March of Fingati's Mon. Reinhold. Kulght Ruppert, Schumann. Beresrile (h. hnds), Lobeshborn. Bong of the Pleasant, Reddano. Reinhold. Kulght Ruppert, Schumann. Beresrile (h. hnds), Lobeshborn. Bong of the Pleasant, Reddano. March (rem Athalie, Mendelseebin. Moon Metha, Kdanert, Yalas, Aulinort, Offer, Spring Song, Mentlesbohn. Value Andante, and Menuetio from Sonata, Op. 7, Orieg. Fluale from Teth. Symphony (t. hands), Haydin.

rettin sympholy (a manos), rasyon.

or of Mass Saries Procest (b hands), Elionberg. Menuet,
in the Black Forest (b hands), Elionberg. Menuet,
in the Black Forest (b hands). Bride's Song, Jensen,
el-Marie. Souvelr, Jadassobn. Bride's Song, Jensen,
g Song, Mendelssohn. Menuet, Schubert. The FlatChaminade. Scherzino. Moskowski. Sonata Patht, Beethoven. Rhapsodie Hongroise, No. 2. Lisat.
Inc., Gotter-Milliaire Chepin. March Milliaire

Sartorio, Ballade (t nands), Op. 38, No. 9, 1907.

Fugils of Miss Rofe Frederickson. Dance of the Brownies,
Spirits of the Dance, Bohm.

Spirits of the Dance, Bohm.

Godard. The Spinning Wheel, Spindler. Terantelle in Aminor, Deanée. Value Chromatique, Godard. Fas des Amphores, Chaminade. Waits in F-minor, Chopin. Secondphores, Chaminade. Waits in F-minor, Chopin.

Masurka, Godard.

"Pepils of Mas Profit." Sulte, Gries. Air de Ballet.

"Pepils of Mas Profit." Sulte, Gries. Air de Ballet.

"Pepils of Mas Profit." Sulte, Gries. Air de Ballet.

"Research of Massach." Sulte, Op. 43, Chopins. As Mattin.

Godard. Minute, Paderewaki, Mielody in F. Glancol,

Rublandella. Simple Aveu. Thome. Scherro and Minute.

Rublandella. Simple Aveu. Thome.

Scherro. Air Allerandella. Simple Aveu. Thome.

Strauss. Melody, Op. 28, No. 2, Sone William, Alchard

Strauss. Melody, Op. 28, No. 2, Sone William, Allerand

31, No. 4, Frublingersuschen. Op. 22, No. 3, Sinding. Policera Brilliant of Jaisson, Webb.

lacca Brillante (2 pianos), Weber.

Pspils of Misc Corrie Forcett.

Goneral Bum Bum. Poldini.
School Room March. Mathews. Andante, Kavanach.
Child Evening Prayer: Eudo, No. 161, Kohler. Sonatina, Rosther Child Evening Prayer: Eudo, No. 161, Kohler. Sonatina, Rosther Company, Compan

Op. 35, Meestewski.

Papils of Miss Moy Cressford.
Through Pield and Forest (4 hands), Vogel. Little Pary,
Through Pield and Forest (4 hands), Vogel. Little Pary,
Pardiels of Land Stranders, Smallwood. Birds of
Pardiels of Land Stranders, Smallwood. Birds of
Pardiels of Land, Stranders, Smallwood.
Webb. Dance of the Fairles, von Later. Gitana, Heinz,
Webb. Dance of the Fairles, von Later. Gitana, Heinz,
Dance of the Start, Godard. West Repost. Little-F. PasDance of the Start, Godard. West Repost. Little-F. PasChromatogue, Lesebetisky. Pirth Walts, Godard. Folks de
For Calendar, address.

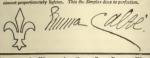
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sung by a woman it is practically transposed an octave higher, and then becomes a part above the true melody. An alto eannot take the tenor part (unless the range he the higher part of the tenor compant, in which case it might be endurable for a short time), since the tenor sings in the medium and upper part of his voice, whereas an alto, in attempting to reproduce the pitch, would sing in the lower part of her M. E. J.—The terms Verset, Sortie, Elevation, Introit, Communion, refer to music to be used in the

ligh Mass at certain points in the service. These terms are not properly titles, but simply indicate music appropriate to the particular office, the change from one side of the altar to the other, going into the altar, the elevation of the float, going out of the altar,

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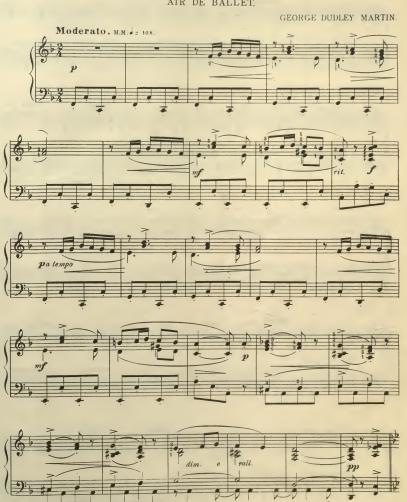
C. A. D.—The tone-sustaining pedal is only effective on certain standard makes of grand pianos. It is used to austain ingo tones in the lower octaves, leaving both hands free for passage-work above these tones. Many charming effects may be obtained in works of modern writers by the use of this pedal, notably in Schumann, Chopin, and Liast. For passages such as you quote from "Purity," by Engelmann, where the base-note of the humiony is written to be sustained. bass-note of the naminory is written to be sustained through a measure of the accompaniment and the hand is obliged to be raised, the damper-pedal is sufficient. It will sustain the tonce for a reasonable length of time, but must not be kept down during

W. L. J .- The last note of a passage of slurred notes is not necessarily shortened. This practice may be carried too far, resulting finally in a species of "musical vivisection." Neither is the first note of a "musted vivisection." Neither is the first note of a shirred passage necessarily acceuted, since a phrase may start an unaccented best or portion of a best. Generally speaking, however, the final note of a shirred passage will lose a trifle in value owing to the lifting of the hand in piano-playing, the change in bowing on the violin, and the breathing in vocal

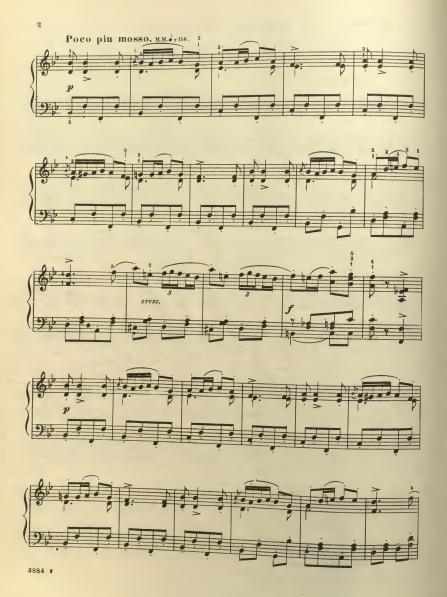
W. A. K .- I. The case of slur ending on one note W. A. K.—I. The case of stur ending on one note and a new stur beginning on the same note results from the attempt to indicate with the same signs both formal division and execution. The passage you quote from Godard's "Valse Chromatique" will be

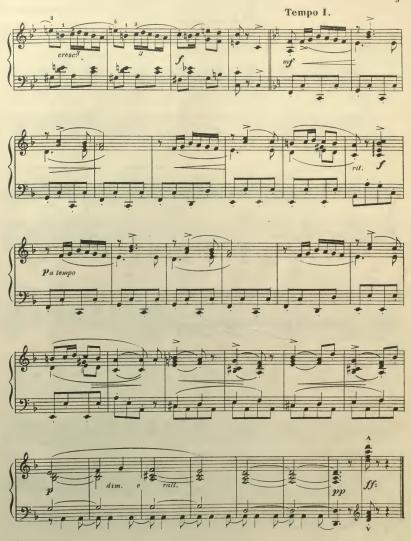
quote from Godard's "Valsec Chromatique" will be played without lifting of the hand so long as the slurs are joined. The separate slurs denote the division of the passages into motives, phrases, etche lagher of the present of the properties of th

AIR DE BALLET.



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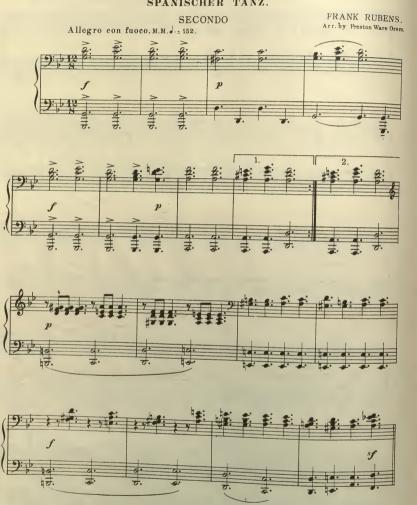




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SPANISH DANCE.

SPANISCHER TANZ.



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Nº 3832

SPANISH DANCE.

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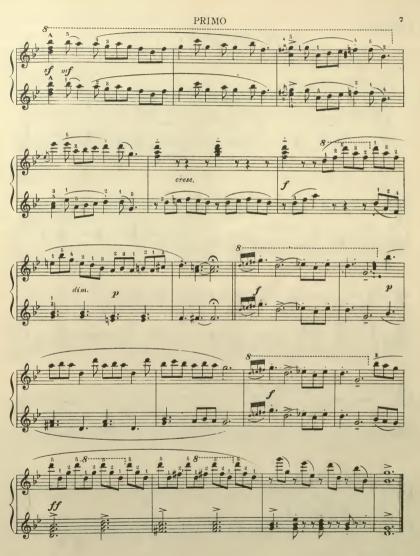






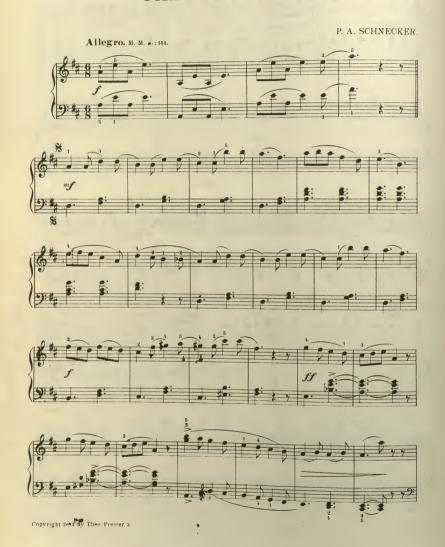


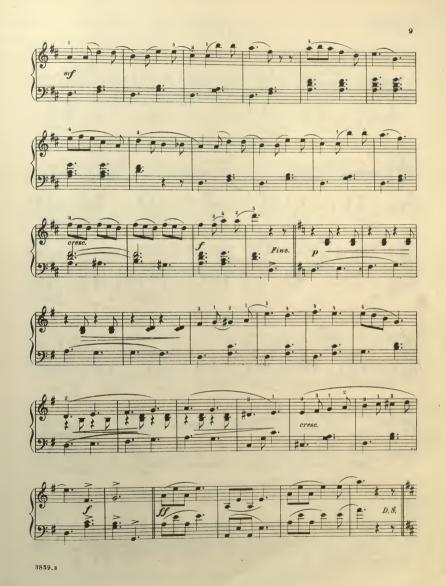




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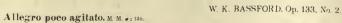




















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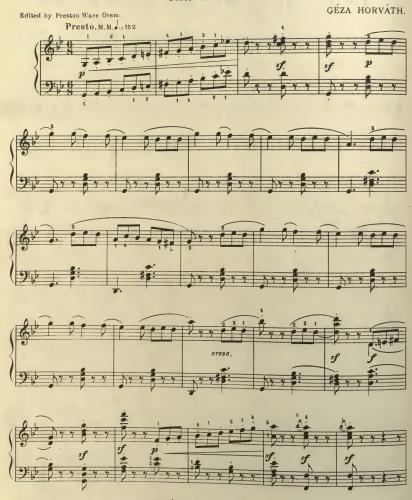


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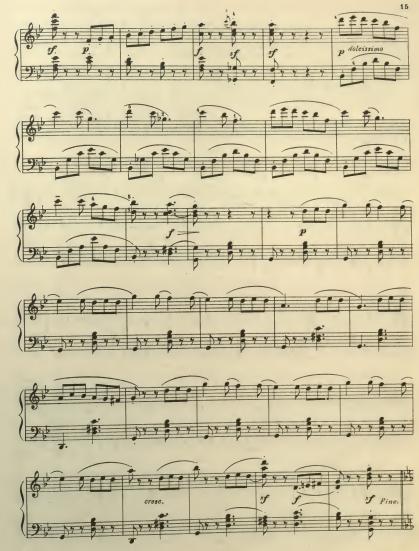
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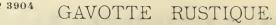
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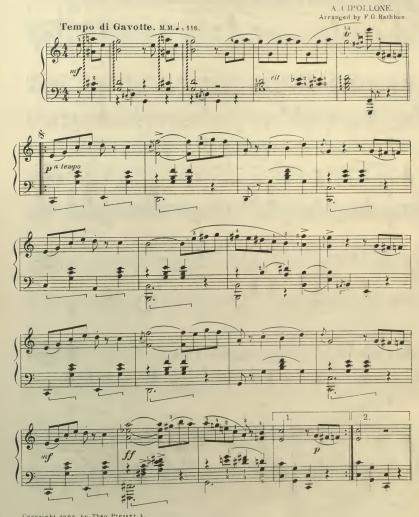


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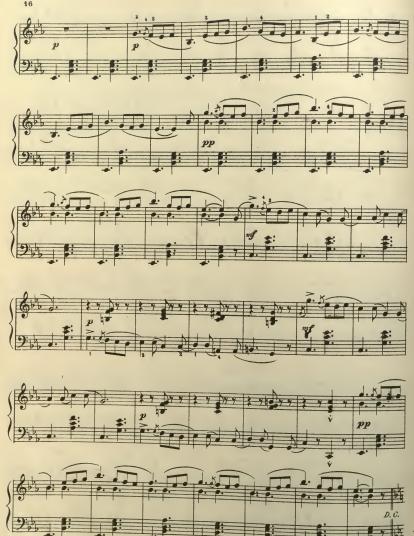
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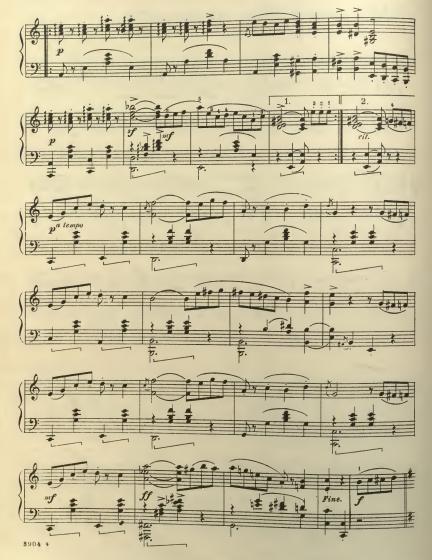
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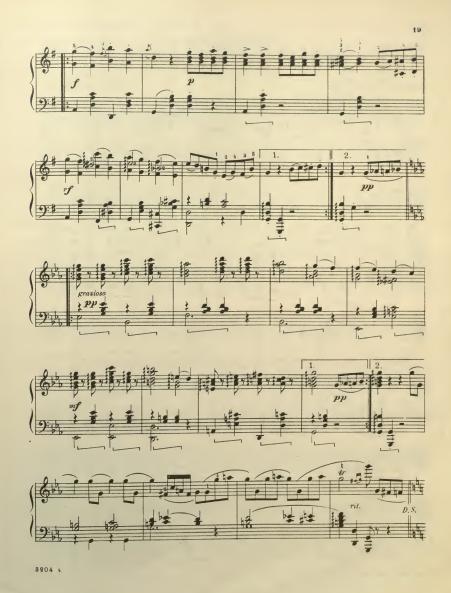




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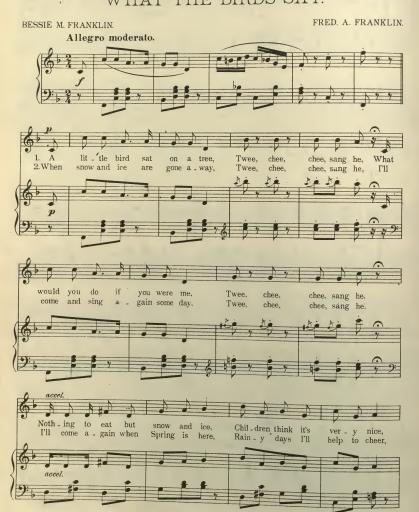




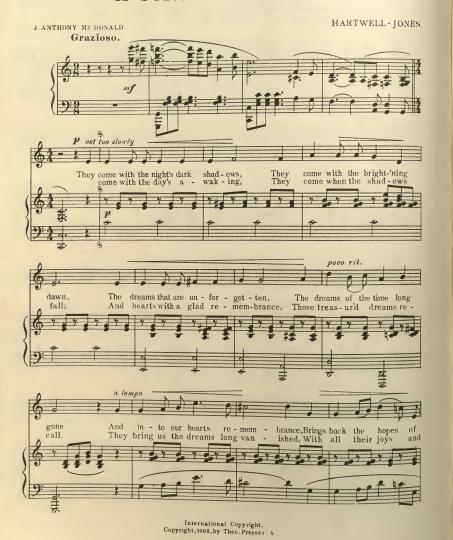
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"To our little daughter"
MARJORIE MAY FRANKLIN.

"WHAT THE BIRDS SAY."







To glad - den our world with long - ing For the days for - ev - er pain; And bring to our hearts fond yearn-ing live those dreams a -P con molto espress. o'er, days for - ev - er o'er. O dreams, to our hearts re gain, live those dreams a - gain. turn - ing, We would you might bring a - new,____ The love of old, we had told While ros - es 'round us ' grew.__ once

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